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The ART NEWS



"THE CALL TO ARMS," THIRD PROOF
In the exhibition of bronzes and drawings by Rodin at the Balzac Galleries, opening January 20th.

By RODIN

NEW YORK, JANUARY 18, 1930

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NEW YORK

The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, JANUARY 18, 1930

Roger Fry Reviews Masterpieces in Italian Art Show

Outstanding Works at Burlington House Discussed by Distinguished English Art Critic. List of Italian Pictures.

Mr. Roger Fry, the distinguished English art critic, has contributed to *The Daily Telegraph* of London the following article on the outstanding pictures in the great exhibition of Italian art at Burlington House. The present detailed discussion of individual masterpieces is one of a series of articles in which Mr. Fry will make a survey of the entire exhibition. General comment upon the showing and its reception by the public may be found in the article by Louise Gordon-Stables, English correspondent of THE ART NEWS.

Let me begin by relieving myself of almost the only criticism which I felt inclined to make when I walked through the galleries at Burlington House. There is too much—too many good things for one ever to be able to apprehend fully in the coming months, and, given the fact that there are so many supreme masterpieces, they are spaced out among too many good but minor works which tend to distract one's attention.

I propose in this article to go through the galleries and to pick out as I go along some of the most outstanding works. Taking the chronological order, we start with Mr. Harris's little "Crucifixion" (No. 7). This dates from about the middle of the XIIIth century. It is the kind of painting that was being done when Giotto was born and Cimabue was a young man, and gives us an idea of how far Tuscan art had already liberated itself from pure Byzantinism—for even though it would be a mistake to suppose that the Byzantine tradition had become a dead formula at that time, it still could hardly by itself have given the tragic vehemence of movement, the vital energy of line, or even the peculiar color scheme of this work. The more one looks at it, the less does one feel that this is archaic; the more modern and immediate does its appeal become.

Next comes Duccio, seen in his earliest phase in the exquisite little "Madonna" from Siena (No. 3), where one is at first captured by the preciousness of the *matière* and the subdued splendor of the color. Of his later, maturer style, the "Crucifixion" (No. 1), lent by his Majesty the King, gives us an idea. It is a thousand pities that this picture has had the gilt background renewed. It could, I believe, be easily removed and thus relieved of those cutting edges which now destroy the whole modeling to an extraordinary extent. One has to look with considerable understanding in order to appreciate this masterly, though perhaps rather uninspired, work, in spite of the unfortunate general appearance which the false gilding gives.

Close by is a tiny "Nativity" from M. Stoclet, attributed to Giotto (No. 14). This is in an extraordinarily pure condition and has a delicate, almost playful, vivacity in the gestures and regards of the angels. It seems impossible to find any name that fits more exactly. The forms, even down to the rather absurd sheep, are certainly like his, and no one would, I think, deny that this was the direct expression of a great creative artist. The early Venetians which follow let us down from these heights, though

(Continued on page 22)



RELIQUARY IN THE SHAPE OF A BYZANTINE DOME, ENAMELED COPPER WITH IVORY SCULPTURES. RHENISH WORK OF THE XIIIth CENTURY

From the Guelph Treasure recently purchased by J. and S. Goldschmidt and associates. 18 inches high by 16 inches wide.

EDOUARD RAIMOND IS IMPRISONED

Edouard Raimond, head of the accounting service of the French national museums, who, styling himself as "director of French museums," recently organized an exhibition and sale of modern French paintings in New York, was lodged on January 8th in the Santé Prison on a charge of embezzlement, according to a cable report to *The New York Times*.

According to the complaint, M. Raimond made use of State funds amounting to 500,000 francs (about \$20,000) to purchase paintings exhibited in New York in his own name. It is asserted that \$16,000, given to M. Raymond by the Ministry of Beaux-Arts to repay a loan from a Paris bank, was used by him to purchase a number of canvases by Toulouse-Lautrec and other moderns figuring in the New York show.

It is said that M. Raimond expected to sell these paintings at a large profit and then to refund the money to the French Government, keeping the profit for himself. However, the Wall Street crash diminished the demands of American art collectors for modern masterpieces and the sale was unsuccessful.

An investigation by the Ministry of Beaux-Arts resulted in the dismissal of M. Raimond from the government employ, after which the embezzlement charge was brought against him.

Elverson Art To Be Sold At Auction

Several paintings from the collection of the late Colonel James Elverson, Jr., are included in a painting sale at the American-Anderson Galleries on January 30th. The most famous of these are five paintings by Corot, all of which were purchased by Colonel Elverson at auction sales in New York.

One of the finest is "Les Baigneuses des Iles Borromées," which Colonel Elverson purchased at the Billings sale of 1926 for \$50,500. This price, though not a record for a Corot, was the highest brought by any picture in that sale. The painting is in Corot's most gentle and poetic mood, beautiful in color and superbly drawn. One of Colonel Elverson's earliest purchases, and the first Corot to enter his collection, is "Au bord d'une rivière," Number 35 of the present sale. It was bought at the McMillin sale in 1913 for \$12,600. The picture, which has frequently been published, is typical of Corot's river landscapes and is signed and dated 1874.

The three remaining Corots were all bought at the Senff sale in 1928. "Lake Albano," which is signed but not dated, was published in Robaut's catalog in 1905 and has been in several collections. It was last sold for \$12,500. "Morning," Number 37 of this sale, brought \$8,000 in the Senff sale. It is one of Corot's more misty landscapes. (Continued on page 4)

ITALIAN ART IN BRITISH MUSEUM

LONDON.—The British Museum has arranged a special display of Italian art supplementary to the Burlington House exhibition, according to a *Times* correspondent. The Department of Manuscripts possesses some of the finest work of the Italian miniaturists, and a selection of these illuminations was placed on view in the Grenville Library of the Museum (adjoining the vestibule) on January 6th. On the following day a larger exhibition of the Museum's Italian drawings, woodcuts, and engravings was opened to the public in that section of the King Edward VII Galleries normally reserved for select prints.

Of the forty-one manuscripts chosen for exhibition in the Grenville Library the majority are works of devotion. The earliest of these is the XIIIth century Beneventan Exultet Roll reproduced this year, in which the writing and illuminations face in opposed directions. The latest are a collection of small Florentine Books of Hours and a Breviary from Santa Croce in Florence, all of which can be dated in the last years of the XVth century. By arranging the manuscripts in a rough chronological order it will be shown how the work of the miniaturist changed between the interlaced initials of a XIIIth century Psalter and the splendid climax of the Sforza Book of Hours.

The Sforza Book, illuminated for Ludovico Sforza-Visconti, Duke of Milan, is one of the most magnificent of the XVth century. (Continued on page 18)

Guelph Treasure Sold by Duke Of Brunswick

J. and S. Goldschmidt and Associates Buy Unique Collection of XIth to XIVth Century Art.

The so-called Guelph Treasure which was owned by Duke Ernst August of Brunswick Lueneburg, the son-in-law of the former Kaiser William II, has been acquired by J. & S. Goldschmidt of New York, Berlin and Frankfurt, and by Z. M. Hackenbroch and J. Rosenbaum, Frankfurt.

The Treasure consists of eighty-two different reliquaries, portable altars, book covers and vessels, all made up of precious metals, precious stones, ivory and enamel, ranging from the XIth to the XIVth century. It is the greatest assemblage of works of art of this early period ever brought together, and the only collection of its kind which has always been in the hands of one family from its origin in the beginning of the XIth century until today.

The idea of the making of the Guelph Treasure originated in the veneration of relics, such as the bones of the bodies of holy martyrs, parts of their vestments and parts of the instruments of torture. The bodies of the martyrs were cut to pieces in the middle ages, due to fear that the barbarians would carry them off, and the bones and other relics preserved. Many of these were brought back by the pious Dukes of Brunswick from their pilgrimages and travels and the most wonderful reliquaries and receptacles were ordered for their veneration. The majority were brought to Brunswick by the great German hero, Henry the Lion, Duke of Brunswick, from his pilgrimage to Jerusalem and Constantinople in the year 1173.

The famous Guelph Cross has no equal in the world. It is made of enameled gold, gold filigree work and gilt silver and was dedicated to the treasure by another Duke of Brunswick before the time of Henry the Lion.

The first Duke of Brunswick, Liudolf, died in the year 1038 and his widow, Duchess Gertrud, dedicated two magnificent gold crosses to the memory of her husband in this year. From her also comes the magnificent portable altar in gold and filigree work.

Henry the Lion brought bones of the arms of the apostles to Brunswick and had them put in most precious reliquaries of silver and gold in the shape of arms.

Duke Otto the Mild, who died in the year 1344, donated a marvelous book cover for the holy gospel in silver with miniatures and precious stones. On the back of the book cover is his portrait embossed in silver.

Otto of Tarent brought from Byzantium in the XIVth century, the famous plaque of enameled gold with the equestrian "Portrait of St. Demetrius."

The Church of St. Blasius in Brunswick was first built by the Countess Gertrud, the widow of Liudolf, in the XIth century. Henry the Lion built the church anew in the XIIIth century.

After the reformation, the Dukes kept the treasure in their own castles, and in the XVIIIth century, the treasure was brought by Duke John Fred. (Continued on page 13)



"LES BAIGNEUSES DES ILES BORROMEES"

By COROT

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

Elverson Corots in Sale at American-Anderson Galleries

(Continued from page 3)

scapes. The last of this group, "La Vachère de Ribagnac," is one of the earliest and was sold by Corot in 1860. It, also, was published by Robaut and was purchased by Mr. Senff from the Knoedler Galleries in 1889. At the sale of his collection at the Anderson Galleries it brought \$5,000.

Most of the Barbizon painters and many of their contemporaries are represented in the sale and among the fifty pictures are representative examples of Van Marcke, Diaz, Harpignies, Cazin and Ziem.

There is a small group of paintings by older masters and the finest of them is unquestionably "At the Tav-

ern Entrance" by George Morland. Although the painting is without pedigree its quality is immediately apparent and leaves no grounds for doubt. It has been given a necessary and very careful cleaning but is otherwise untouched and, though its condition is not perfect, the picture has no serious flaws and glows with the rich, warm colors in which Morland painted his village scenes.

Another picture in the collection aims higher but, unlike the more modest Morland, seems to fall short of its mark. A small panel portrait of a man in the costume of a noble-

man of the mid-XVIIth century is attributed to Jean Clouet or a master of his group and credited with being a portrait of Charles V. A somewhat similar portrait of the Emperor, probably painted in 1539 in Paris, is in the Wallace collection. The addition of hands, the changes in costume and the painting of the beard, which seems coarser than those with which the Clouets or Corneille de Lyon furnished their royal sitters, do not greatly strengthen the present attribution. The painting appears, however, to be in an excellent state of preservation.

CORRECTION

In the survey of art purchases made during the year of 1929, published in the January 4th issue of THE ART NEWS, an error has been called to our attention. The "Portrait of a Man" by Moroni, reported as a gift from the E. and A. Silberman Galleries to the Art Gallery of Princeton Museum, was in reality purchased from the firm for presentation to this museum by one of its benefactors.



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"LA TABLE GARNIE"
By HENRI FANTIN-LATOURE
In the exhibition of still lifes from the Chester Dale collection at the Wildenstein Galleries.

Still Lifes from Dale Collection Shown at Wildenstein Galleries

The extent of the Dale collection is again illustrated in the exhibition now current at Wildenstein's. It is true that thirty paintings are but few, but it is quite astonishing that a collection which has become famous for its portraits, is best known as a survey of French painting during the past century, and has been most often represented in loan exhibitions by paintings of figures, should yield so many still lifes.

In many ways the painting of still life is the most accurate gauge of the style and esthetic intent of an artist. It is largely free from sentiment or story-telling associations; it presents, of itself, no social or psychological

problems; its subjects are almost always commonplace and unromantic. Even in the most photographic pictures the subject is of minor interest and technical skill, color and design are of first importance. The artist is therefore put to a most severe test, for while he may hide his deficiencies behind the prettiness of his nymphs no one is likely to become ecstatic about his cabbages.

Primarily the still life is a painter's picture and its qualities are most appealing to persons who appreciate technical skill. This is especially true of painting up to the time of Cezanne and his followers for the earlier painters, represented here by Chardin, and

their followers were concerned only with more or less accurate representation and with providing pictures for a definite decorative purpose. Most of them drew upon the kitchen for their materials and, like so many cooks, transformed them into things fit to serve in the dining room. Flower pieces have, of course, always been plentiful and these were meant to grace the less serious salons. In any case the pictures were meant to "go with" something and were largely dependent upon their settings. At their worst they became the braces of dead birds, bowls and platters of highly polished fruit and bunches of pansies neatly tied with ribbon which added to the horrors of many of our middle aged houses. At their best they were the technical masterpieces of the XVIIth century Dutchmen, the homely paintings by Chardin and the rich
(Continued on page 6)



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"NATURE MORTE AVEC POMMES"

By HENRI MATISSE

In the exhibition of still lifes from the Chester Dale collection at the Wildenstein Galleries.

Still Lives From Dale Collection At Wildenstein's

(Continued from page 5)

salads of fish and vegetables of which Boudin was master.

Impressionism wrought a change in appearance if not in intent. Manet, Fantin-Latour and Monet used fresher color, freer design and painted with livelier brushes and their pictures are therefore more pleasing in our brighter modern rooms. Their pictures remain, however, primarily representational and quite literal reports of decorative accessories.

Cezanne raised the still life to a place of honor, treating it with as great respect as a figure or a landscape. It became a work of art in its own right, complete in itself. To Cezanne and his disciples a bowl, a glass and a folded napkin presented the same problems in painting as a mountain or a bather; all were parts of an architectural scheme and the paintings of each were successful only as their colors and volumes satisfied the demands of abstract design. The best of the representational men painted flowers whose delicate fragrance can almost be sensed in bowls whose surfaces can be felt. What life their pictures possess is a ghostly echo. To Cezanne his subjects were points of departure; and, though he painted jugs and fruit and flowers he used them only as elements in design and made his pictures live a life of their own.

Both schools are well represented in the Dale exhibition and both the

beginnings and the latest developments of each are shown.

Chardin, with a typical arrangement of copper, fruit and glass is the earliest of the group and his picture, though not a masterpiece, serves to illustrate his quiet strength. Boudin marks the beginning of the fat style in still life with a magnificently painted picture of prize vegetables and plump fish. The furniture picture, pride of the mid-XVIIIth century salons, is wonderfully represented by Antoine Villon's "Art et gourmandise." An early Monet, a Callabotte and paintings by Carrier-Belleuse, Martin Baer, Chabaud, Cousturier, Koepil and Henri de Saint-Jean carry the representative tradition to a woolly conclusion. Manet, the best painter of this school, is not represented, but his place is taken by a very Manetesque Fantin-Latour, a brilliant picture with a sharpness of definition surprising from his hand.

The Cezanne still life, which has been exhibited frequently, most recently at the Museum of Modern Art, indicates rather than illustrates the opening of a new era. There are fine things in it but the picture as a whole does not carry the complete conviction characteristic of Cezanne's best still lifes. With Cezanne stand Derain, Braque, Vlaminck and, at a considerable distance, Waroquier. Redon and Matisse are too highly individual to be grouped with either school.

The Derain is a large picture which almost achieves greatness. Parts of it are splendid but there is also much that is uncertain. The most distinguished picture in the collection is the fine Braque, a powerful conception vigorously carried to completion.

23,000 FRs. FOR SISLEY PASTEL

PARIS.—On December 21st at the Hotel Drouot there was sold a fine ensemble of XIXth and XXth century paintings, pastels, drawings, water colors, etchings and lithographs. Among these, a pastel by Sisley, "La Gare de Moret," fetched 23,000 francs; a water color by Jongkind, "Vue du Nouveau Boulevard du Pont-Royal," dated October 10, 1875, 8,100 francs; a pencil drawing by Degas, study for the portrait of J. Tissot, 6,000 francs, and a canvas by Renoir, "La Maison Blanche," 9,100 francs.

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ART AND ARTISTS GO TO HOUSTON

According to the announcement of the Grand Central Art Galleries, the annual art exhibition in Houston, Texas, is not only an event of first importance both socially and artistically in the Texas city but is of sufficient interest to attract each year a group of distinguished visitors from the East and other sections.

This exhibition opened Saturday, January 11th, and a number of celebrated artists left New York on Thurs-

day, January 9th, to be present in Houston for the opening. The party is headed by Manager E. S. Barrie of the Grand Central Art Galleries and consists of the following: Bruce Crane, N. A.; W. Elmer Schofield, N. A.; George Wharton Edwards, N. A.; Miss Harriet Frishmuth, A. N. A.; Leopold Seyffert, N. A.; Walter Ufer, N. A., and Guy Wiggins.

A carload of paintings and sculpture from the Grand Central Art Galleries was forwarded to Houston for the exhibition, which includes representative works by all of the artists named above.



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"NATURE MORTE"

By GEORGES BRAQUE

In the exhibition of still lifes from the Chester Dale collection at the Wildenstein Galleries.

Museum of Modern Art Holds Show of "Painting in Paris"

On Sunday, January 19th, the Museum of Modern Art will open with an exhibition of "Painting in Paris" which will include over one hundred paintings by Pierre Bonnard, Georges Braque, Marc Chagall, Giorgio de Chirico, Robert Delaunay, Andre Derain, Maurice Dufresne, Raoul Dufy, Fautrier, Jean Louis Forain, Othon Friesz, Marcel Gromaire, Moise Kisling, Marie Laurencin, Fernand Léger, Jean Lurcat, Henri Matisse, Joan Miró, Pablo Picasso, Georges Rouault, André Dunoyer de Segonzac, Chaim Soutine, Leopold Survage, Maurice Utrillo, Maurice de Vlaminck, Jean Edouard Vuillard.

This exhibition will run until February 16th.

On Sunday, January 12th, the exhibition of paintings by nineteen living Americans closed with an attendance of 28,000. The Museum is very well pleased with the number of people who have found the exhibition interesting. The amount of controversy aroused by the choice of painters has proven the vital interest which New

York takes in American painting. The Museum looks forward to future exhibitions of work by Americans, confident that they will hold their own against European exhibitions.

Two paintings were purchased from the exhibition and promised to the Museum for its permanent collection. Mrs. John D. Rockefeller, Jr., has bought for the Museum the "Seated Nude" by Bernard Karfiol, a painting which has received continual appreciation from critics and public. Mr. A. Conger Goodyear has presented to the Museum's permanent collection Kenneth Hayes Miller's "Preparation," which was exhibited at the Atlantic City Gallery last summer and is considered one of his finest works.

The other painters in the exhibition were Burchfield, Demuth, Dickinson, Feininger, Hart, Hopper, Kent, Kuhn, Kuniyoshi, Lawson, Marin, O'Keeffe, Pascin, Sloan, Speicher, Sterne, Weber.

REWARD OFFERED FOR LOST VAN DYCK

BRUSSELS.—The British insurance firm of Lloyd's has offered a reward of 200,000 francs for the recovery of the painting, "Le Concert des Anges," by Sir Anthony Van Dyck, according to the Associated Press. The canvas had been cut from its frame while in transit from Brussels to a London dealer and the loss was discovered only when the packing case was opened at the latter's gallery on December 31st.

M. Bechbache, the owner, stated on January 3rd that he personally had supervised the packing of the art treasure in his home. He expressed surprise at reports from London that the theft had been committed here and pointed to the fact that the British customs officials had not noticed the absence of the canvas when examining the case in England. Acting on legal advice, M. Bechbache has lodged a complaint of theft with the King's Prosecutor against "person or persons unknown."

This work by the XVIIth century court painter to Charles I has been estimated at \$150,000.

NUREMBERG ART IN BUDAPEST

Last year the Hungarian state arranged for a national week in Nuremberg. As a return gesture, the art of the theatre and the creative arts of Nuremberg are now being shown in Budapest. This exhibition is being held in the large Kunsthalle. It is of course understood that, in speaking of Nuremberg art, the period is that of about 1500, when Dürer and his circle were active. Besides several copies after Dürer, such as the "Trinity" and the "Heads of Apostles," there is to be seen that perfect youthful work of Hans Baldung Grien, the St. Sebastian altar. Also on view is Wolgemut's "St. Anna Selbsttritt" while his master, Johann Kulmbach, is worthily represented by the altar wings depicting St. Cosmo and St. Damian.

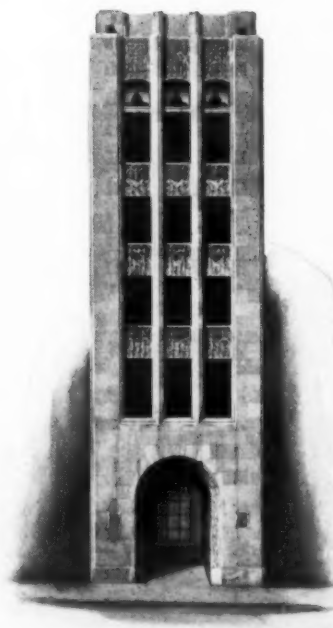
Good examples of the later period are found in an elegant Neufchatel and in a work by Kupetzky. A focal point in the exhibition is found in the eternally lovely Nuremberg Madonna. Bronzes by Mauritius Peter Vischer the elder and two lions by Hermann are also shown. Also on view are the elaborate Madonna of Veit Stoss and an example by the Master of the Welser Altar.

The one gallery, filled with unforgettable and rare examples of antiquity, is followed by other rooms devoted to the moderns of Nuremberg. The mayor of Nuremberg stated in his opening speech that the modern art of his city was not one of the leading movements in Germany but that it was good provincial art. The present day art of the city is not representative. The educational exhibition, which was held in the National Salon, was far more significant.—L. L.

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Critics and Public Throng to Burlington House Exhibition

By LOUISE GORDON-STABLES

LONDON.—The opening of the great exhibition of Italian art at Burlington House is the one absorbing topic of the moment and is likely to be so for some days to come. The query, "Have you seen the Italian pictures?" resounds everywhere and even in circles usually apathetic to art, a negative response would meet with pained surprise. Crowds were sufficiently dense even on press day and private view day, to make inspection a difficult matter. Enthusiasts are accordingly preparing to time their visits at the moment of opening or at the noon hour, but as these enthusiasts form a numerous group, it is likely that such periods will prove almost as crowded as others.

The richness of the first impression produced by the exhibition is almost overwhelming. While enjoying one masterpiece, there is a disturbing consciousness of other equally great works hanging close by. The exhibition is almost like a feast table, over loaded with viands, and one wonders at times whether the Committee would not have displayed greater wisdom by restricting their choice to a single example of supreme quality from every painter represented. Many gems are more or less skied and wonders of craftsmanship relegated to obscure corners. It is evident that the task of arranging and adequately hanging such a galaxy of treasures was indeed stupendous, and often baffling.

It is not difficult to understand how the situation developed. Fearful in



"AT THE TAVERN ENTRANCE"

By GEORGE MORLAND

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

the first place that the material obtained might be either insufficient or else not altogether of the first water, the committee spread their nets far and wide. The response made proved generous beyond all expectations, with the result that an avalanche of fine things descended upon Burlington House. To reject what had been specifically requested would have been churlish indeed and the only possible attitude was that of graceful acceptance. Hence the present almost too plenteous display.

The critics on this occasion find their task reduced to mere cataloguing, for criticism proper would surely be out of place. Those with real knowledge of the historic development of painting find the situation so attractive that there is difficulty in limiting their discussions to readable proportions. The rest exhaust their superlatives and their ingenuity.

So far as has been possible, a rough chronological order has been observed in the arrangement of the rooms, one of which has been relegated to works of modern Italian art. On the two occasions when I have visited the galleries, this room has been conspicuously empty. It is not easy to say whether a really representative selection of modern work has been secured, but the general impression is one of weakness and it would seem that this space would have been employed more wisely in housing some of the works now hung in rather elevated positions in some of the adjoining rooms. The modern work does not go farther than the XIXth century. Had it dealt with the present day school, its inclusion might have been better justified.

Care has been taken throughout the exhibition not to allow the religious themes to wholly swamp other subjects though naturally, in an exhibition of early Italian art, these largely preponderate. We can trace the gradual development of domestic, al-

(Continued on page 9)

A. S. DREY

OLD PAINTINGS
WORKS of ART



NEW YORK
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Critics and Public Throng to Burlington House Exhibition

(Continued from page 8)

legorical, portrait and legendary subjects, all of which take their due place in the magnificent collection, together with a few pieces of sculpture. The latter art must perforce occupy a secondary place, but the sparse examples included all possess points of great interest to the student.

By no means the least important rooms at Burlington House are those housing the drawings, and several visits may well be devoted to these alone. In enjoying these superb examples of draughtsmanship one realizes how naturally the Renaissance painters employed that "rhythm" so greatly stressed by the modernists. It speaks from every frame. Lovers of Giorgione will want to concentrate on the several specimens of his art which have been gathered together and perhaps discuss one of the attributions, where the hand of Titian seems the more apparent. The rooms devoted to pottery, glass, embroidered vestments, silver, medals and other works of art, have enough to occupy one's attention for many hours. Their contents are an admirable amplification of the pictorial exhibits, and often display the same influences and developments.

The exhibition is full of surprises and revelations. It is not invariably the world famous compositions, the handsome altarpieces, the freely reproduced portraits that convey the greatest thrill. Here and there one comes across a tiny picture with which we have hitherto been unfamiliar that seems strikingly perfect in spirit and technique. Among these is the little Crivelli, lent by Mr. Jules Bache of



"LES TROIS COMMERES AU BORD DU LAC (LAKE ALBANO)"

By COROT

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

New York, a "Virgin and Child," in which the painter seems to have taken as much reverential interest in the cracks of the stone balustrade and in the fly that has settled there, as in the Holy Mother and her Child. This little gem is still in its architectural framing of gilt wood, which harmonizes admirably with the exquisite coloring.

For the assistance of those to whom Italian art is a rather uncharted sea, there will be lecture tours organized by a daily newspaper while, at the British Academy near by, a number of distinguished critics are to lecture each week on some aspect of the subject. One of the amusing side lights of the exhibition which incidentally reflects upon the press, is the publication of photographs of pictures that are not actually included in the showing. They have been discussed as probable contributions but have never materialized as such.

America generally has reason to be proud of her contributions. In addition to the Jules Bache loan already referred to, one must mention the marvelous Ghirlandajo "Portrait of Giovanna Tornabuoni" from the Morgan collection (one of the depictions in sheer profile so much favored by the school of the period); a Pollaiuolo, "The Hercules of Nessus," from the Jarves collection; and the predella panels from the collection of the late J. G. Johnson. These are but a few of the many interesting American loans, upon which we lack space to comment more adequately. The group as a whole indicates that America can boast possessions of the utmost importance in Italian art.

Owners of irreplaceable works may be relieved to know that their treasures are guarded both night and day by detectives so conspicuously placed that even a potential criminal would be keenly aware of their presence in the exhibition.

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EXHIBITIONS IN THE NEW YORK GALLERIES

RODIN BRONZES

Balzac Galleries

So much has been written of Rodin that it should no longer be necessary to add to the burden of words he carries. His place as a sculptor is assured even if the glory that for a time was his alone has now to be shared with Desplau and Maillol. He stands alone as a master of surface; he brought light to sculpture as the Impressionists did to painting and it is probably that on which his ultimate fame will be based.

Part of his power as a sculptor lay in the tremendous physical energy with which he endowed his figures. Most of them are creatures of tremendous strength, quick moving and awe inspiring and much of this is necessarily lost in his smaller figures. The exaggerated gestures which are convincing in a giant seem a little forced when reduced to mantelpiece proportions. The tortured surfaces, so effective in his larger figures, are often confusing in the smaller.

Few sculptors worthy of the name have laid themselves open to so much criticism but the fact remains that, whatever faults one may find, he belongs in the front rank of modern artists. He dared to break all the traditions of his art and to confound his timid contemporaries just as it is probable that he would now overturn the theories which have been raised against him.

It is possibly not entirely by accident that four portraits of Balzac should be included in the present show and, since Balzac was one of Rodin's heroes, the four pieces are among his best. One of the most interesting is a head in wax, the original from Rodin's hand. The others include a small head and the bust and famous standing figure which we illustrate here.

Among the especially famous pieces are the "Call to Arms," illustrated on the cover, a small version of "The Bronze Age," "Bellone" and "Eternal Idol." These and "The Sculptor and His Muse," "Group of Children" and "Eternal Youth" are perhaps the finest pieces in the collection. A "Danaide" and two casts in bronze from wax, one a head of Christ, the other a head of a Negress, are also of exceptional quality.

All of the bronzes are numbered and most of them are second or third castings. There are several firsts, among them the "Faunesse Debout," "Groupe d'enfants" and "Idole éternelle."

SIX MODERN MASTERS

GUILIO DE BLAAS

Knoedler Galleries

Whistler, Forain, Zorn, Cameron, Bone and McBey are enshrined at the Knoedler Galleries under the title, "Six Modern Masters." The work of Whistler and Zorn has since their death been subjected to some critical re-evaluation, due more to personal limitations than to any dimming of their claims to virtuosity. Cameron, Bone and McBey, now commanding top prices for their work, are we feel due for an even greater ebbing of enthusiasm. For in spite of an enviable mastery of the black and white medium, the intellectual and emotional content of their work is too weak to give it enduring value. Forain alone of these six masters brings to etching a strong and deeply personal note. Almost all of his plates are expressions of things deeply felt. The nervous unconventionality of his line is strikingly embodied in the "Fille Mere" of the present show, while his certain instinct for the essentials of human drama are revealed in "L'Enfant Prodigue," "Le Prévenu et l'Enfant," and in the muted rhythms of "Le Calvaire."

From the print collector's view, however, few criticisms can be made of the Knoedler showing. Mr. Carrington has assembled brilliant groups of the etchings of each artist, including many impressions of considerable rarity. Among the Whistlers are to be found the scarce and lovely "Elinor Leyland," dating from the much



"BALZAC," SECOND PROOF

By RODIN

In the exhibition of bronzes and drawings by Rodin at the Balzac Galleries, opening January 20th.

sought period of the seventies and a presentation proof of "The Balcony, Amsterdam." The Zorn group includes the rare third state of "The Storm," an autograph dedication copy of "Swedish Madonna," and brilliant impressions of the portraits of Isabella Gardner and Henry G. Marquand. Among the Camerons are a trial proof with autograph notation of "Joannis Darius" and a second state of "Afterglow on the Fendhorn." Outstanding among the Bones are Trial Proof D of "The Great Gantry," the only one in this state, and an early impression of "Piccadilly Circus." The McBays include, besides the favorite "Camel Patrol" and "Strange Signals," many of the marine and harbor scenes in brilliant prints.

On the third floor at Knoedlers hang Venetian water colors by Guilio de Blaas, together with a smaller series done at Palm Beach. Mr. de Blaas' work is deft, colorful and unpretentious. Although the historic beauties of Venice find an inevitable place in his water colors, their somewhat too familiar splendors are enlivened by the casual gayeties and loiterings of the populace. The boating and bathing scenes, done both in Venice and Palm Beach are filled with zest for blue waters and sunshine.

PAUL BARTLETT
DUNOYER DE SEGONZAC
Kraushaar Galleries

Mr. Paul Bartlett, who is showing a group of recent landscapes and still lifes at Kraushaar's until January 30th, uses a caressing and sensuous brush stroke which, together with subtle modulations of tone, gives his canvases a characteristic bloom. His ability to create succinct and simple designs is most apparent in the interiors, which seem much more solidly painted than the rest of his work. The landscapes, though often rich in atmospheric suggestion and sometimes, as in "Spring Plowing," conveying the sense of rich warm earth, are too often content with surface

charm. A small painting of a towpath embodies Mr. Bartlett's coloristic quality in a high degree, besides showing unusual animation in the treatment of detail. "Bridge Crossing" and "Boat Yards" have good pattern.

Etchings by Segonzac occupy the front room at Kraushaar's. Although there is an interesting group of landscape and figure subjects, the boxing prints are the outstanding feature of the show. In these, French subtlety and restraint contrast strongly with the insistent drama of American depictions of similar themes, embodied most conspicuously in Bellows. Segonzac stakes all on nervous expressiveness of line, records nuances of movement or the complete lethargy of overtaxed muscles with sharpness and economy. Two of the finest in this series are "Boxeur: Affalé dans son Coin," and "Corps à Corps." Contrasts are handled amusingly in the "Blanc et Noir" etchings.

"THE CRITICS HUNG"
MASKS AND FETISHES
HELEN YOUNG
Dudensing Galleries

Discretion has been the better part of valor in the current Dudensing show. The twelve critics who have submitted themselves to the pains of contemporary portraiture, have for the most part been treated with the utmost respect. Only John Graham's immortalization of Walter Pach's whiskers is fearless and unflinching. The success of the portrait may be due to Mr. Pach's face. It may also be due to the fact that he is now safely in Paris and doesn't write for the Sunday papers anyway. The second best contribution is that of Konrad Cramer, who sends a neatly typed note, carefully thumb-tacked on a blank wall space. In this the public is informed that he found insuperable difficulties in the physiognomy of Mr. William McCormick.

Gentle and almost reverential brushes painted Murdoch Pemberton,

(Continued on page 15)

AN EXHIBITION OF
EARLY ENGLISH CLOCKS

A rare collection of many beautiful examples is now being shown at the Vernay Galleries including mantel, bracket and long case types in oak, walnut, mahogany and satinwood. The clock illustrated is by Thomas Taylor, London, in ebonized "squat" case with finely chased basket-work top, date 1700. Height 17½", width 10", depth 7½".



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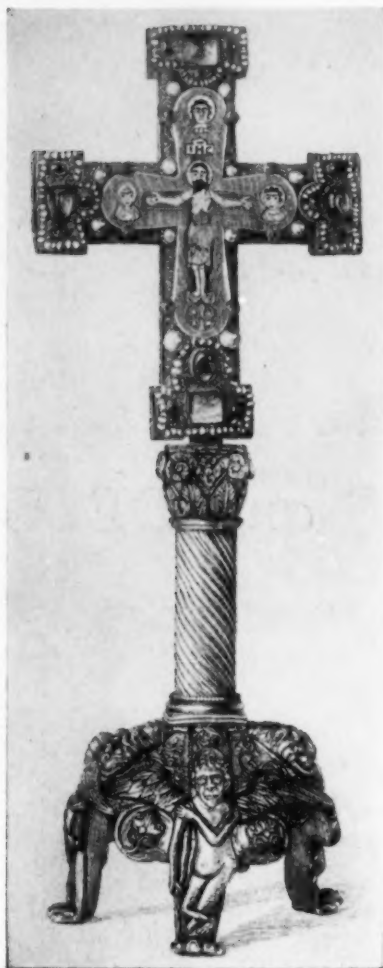
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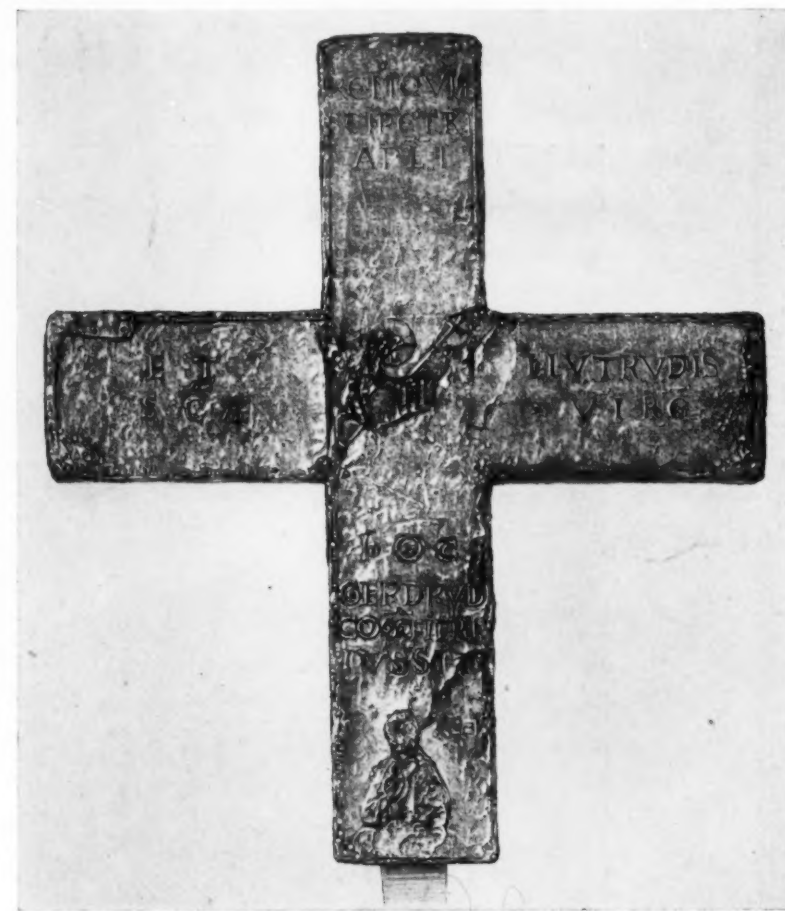


THE FAMOUS GUELPH CROSS DONATED TO THE CHURCH OF ST. BLASIIUS OF BRUNSWICK BY ONE OF THE DUKES OF BRUNSWICK IN THE XIIIth CENTURY. THIS UNIQUE CROSS IS OF ENAMELED GOLD, GOLD FILIGREE WORK. THE BASE IS OF GILT SILVER. WORK OF A RHENISH MASTER OF THE BEGINNING OF THE XIIIth CENTURY.

All illustrations on this page from the Guelph Treasure recently purchased by J. and S. Goldschmidt and associates.



PORTATIVE ALTAR OF THE MARGRAVINE GERTRUD OF BRUNSWICK OF GOLD WITH PLATE OF PORPHYRY WITH FILIGREE WORK AND PRECIOUS STONES. RHENISH WORK OF THE XIIIth CENTURY.



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Guelph Treasure Acquired by Goldschmidt and Associates

(Continued from page 3)

erick to the Church of his castle at Hanover.

In 1803 when the French invasion threatened, the treasure was taken to England and was later brought back to Hanover and kept in the archives of the kings.

King George of Hanover founded the Guelph Museum in 1861 and the Treasure was kept there. Then came the year 1866 and with it the end of the Kingdom of Hanover. The Kings of Hanover lost their throne and the treasure was placed in the county museum of Hanover but remained the private possession of the Dukes of Brunswick. In 1869 the treasure was brought to Vienna and was exhibited in the Imperial Museum and remained there for many years until Duke Ernst August of Brunswick Leuneburg took it back to his castle.

When the World War and the Revolution threatened the treasure was brought in safety to Switzerland and remained there until its present sale.

Amongst the great works of art are quite a number which are unique and outstanding. As space does not permit

individual discussion of all these detailed discussion must be limited to a few pieces. The great reliquary in the shape of a Byzantine dome is covered with copper enameled plaques and with ivory sculptures. It is of unusual dimensions, being 18 inches high and 16 inches wide and is a most important example of Rhenish work of the end of the XIIth century. The only other piece known which is similar to the present specimen was in the collection of the Prince Soltykoff in the middle of the XIXth century and is now one of the gems of the Victoria and Albert Museum in London.

We have previously mentioned the Guelph Cross. This is a reliquary cross of gold and cloisonné enamel, precious stones and pearls, resting on an embossed silver pedestal—Romanesque work of the XIIth century. It is 13 inches high.

The two crosses of the Duchess Gertrud which were previously mentioned, are covered with gold filigree work, eglonite enamel, cameos and pearls. They were dedicated by the Duchess Gertrud in the year 1038 to the memory of her husband, Liudolf, and

carry the name of the Duchess Gertrud.

The portative altar of the Margravine Gertrud, is surrounded with embossed gold, precious stones, enamel and filigree work. It dates from the beginning of the XIIth century, and carries an inscription with the name of the Margravine.

There is also a portative altar which Duke Henry the Lion ordered in Cologne. It is of enameled copper, and instead of the stone on top has a large plate of rock crystal under which is a Byzantine miniature picture "Story of the Legend of Christ Life." It bears the inscription "Ellbertus Coloniensis me fecit." It is of the XIIth century.

The Prayer Book of Duke Otto the Mild, is a manuscript on vellum with Romanesque miniatures. On the cover are twenty small pictures painted on vellum overlaid with rock crystal and framed with precious stones; in the middle is a cross with two large particles of the Holy Cross and gold work. It is dated 1339; on the back in silver engraving St. Blasius is depicted on a throne, on the left and on the right are kneeling figures of Duke Otto the Mild and of his spouse, the Duchess Agnes with their coat of arms. St. Blasius was the saint to whom the Church of Brunswick was dedicated.

There is also a silver reliquary dating from the XIIIth century.



Pair of exceedingly rare mahogany "Ribband" back arm chairs, probably by W. Ince, illustrated in Dictionary of English furniture. From Prince Zurlo.

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BRISK DEBUT
FOR 1930

Still slightly under the influence of those pessimists who foresaw a long period of famine in the art world as an aftermath of the recent stock market crash, we failed to write our usual New Year's editorial, predicting plenty and prosperity for all. Our caution, in the light of the events of the past fortnight, appears to have been excessive. In the brief span of the first fourteen days of 1930 enough important events have occurred to lend confidence to even the most dolorous. Pessimism regarding American sales at auction was brilliantly dissipated by the \$429,840 total brought by the three-day sale of the Flayderman collection, a sale which proved once again that lack of quality and not insufficient purchasing power is the answer to a languid year in the salesrooms. The forthcoming sale of the Elverson Corots should further emphasize this conclusion. Christie's announcement last week of the sale of the Lansdowne marbles comes as a striking illustration of the optimistic spirit in European salesrooms. No event of equal importance in the classical field has taken place for years, and this sale alone should make 1930 a banner year in auction annals.

The galleries, also, gave evidence during the first week in January of almost superabundant health by the simultaneous opening of some thirty-five exhibitions. Stieglitz, apparently hibernating since his enforced removal from the Anderson Galleries, reappeared briskly with the opening of the New Year in a bright new gallery, filled with a fine crop of Marins. On Fifty-second Street another new exhibition room opened, devoted to American art. Lastly, and most important of all, came Mrs. Whitney's announcement of her endowment of a museum devoted exclusively to the development and encouragement of American art.

In the field of art purchases, no more striking debut could have been

wished for 1930 than the news of the purchase by J. and S. Goldschmidt and their associates of the entire Guelph Treasure, held intact for centuries by the Dukes of Brunswick.

Museums, also, are commencing the new year briskly. Cincinnati, renovated and reorganized, threw open its doors on January 15 with an important showing of several new wings and a fine loan collection secured from art patrons in the city. St. Louis, keeping in step with the progressive spirit which has marked its purchases during the past year, has this week announced the acquisition of a series of panelled rooms, four English and one French, while Baltimore, with the opening of its American Wing, starts another and important epoch in its short history.

MODIGLIANI ON
RESTORATIONS

A letter to the editor of *The Times* of London.

Sir,—The vicissitude to which ancient pictures have been subjected through the centuries are often incredible. Saints, to please the caprice of some owner, have changed their sex and their attributes; likenesses of persons have been made into saints, and saints, to provide some merchant with a cheap ancestor, have become portraits.

At the Burlington House Exhibition

there is a half-length portrait by Antonello da Messina of a poet, crowned with laurels, which up to a few years ago was masquerading as a Venetian senator, in a blue tunic, a beret, and a red scarf. At the same exhibition there is the portrait by Raphael of a man, the dimensions of whose hat had been doubled, and who had been dressed in furs which made him resemble a modern chauffeur. There is the superb portrait by Antonello da Messina from the Museo Civico of Pavia, one of the finest and most exquisite creations of this splendid artist, which, by criminal restoration, until a few years ago had had the features of the face, as well as the hat and dress, completely altered, and had been transformed into the crude joke represented by the published photograph. Come to the exhibition and see the difference for yourself. At the Brera we have an altarpiece by Vincenzo Pagani from the Marches. In this the beautiful form of Saint Catherine with the symbolic wheel was transformed into a youthful saint, because a parish priest desired to replace her by a St. Ginesio, the patron of his church. The change was very easily effected by painting out the wheel, arranging suitable draperies, and by bobbing the hair of the saintly woman. In addition to these and many other cases of transformation by artists, even more often it

happened that ancient pictures were partly or wholly repainted, without any definite intention to change the subject, but simply to cover up damage. Today restoration does not go beyond repairing the actual damage by filling in the defective places in the pigment if they are in the background or in the less important parts of the picture; for today no director of a gallery would think of restoring to a picture a missing head, arm, or hand! But in the olden days these prudent and scientific methods were unpopular, and there was no hesitation in remodelling a head, an arm, or a missing hand with so little caution that the new paint often covered parts well preserved.

Here is a typical example. On the eve of the present exhibition several pictures from public and private collections were, with the consent of the Government or their owners, cleaned and repaired. In the process they were freed of layers of later painting which for a long time had disfigured them. Among these pictures we found the delicious little "Derelitta" by Botticelli, the property of Prince Pallavicini, of Rome. The inept restorer who had been called in to repair the microscopic fissures in the picture had, in his evident desire to go on matching the old colors with the new, finished by repainting the whole background. As he had used oil colors

which grew sharper with time, the picture appeared to be outraged by a series of ignoble splashes of dark color, which had the effect of altering its whole sentiment, and gave, on a first glance, the impression that the painter had made the background uneven for the sake of variety. This criminal restoration was carefully removed, exhibiting the original fissures, which corresponded to three or four small moth holes.

In the same way four other pictures of the exhibition, which can be considered as masterpieces, were, as it were, resurrected in Italy for the exhibition. One is the great altarpiece of Ancona, by Titian, the colors of which had been dimmed by thousands of dabs of oil color applied by the restorers, as if the picture were covered by a net of myriad black spots. Two other pictures are the "Eternal Father," by Perugino, of Perugia, and the "St. James," by Cosimo Tura, of Modena, which were hidden under such a thick layer of old varnish mixed with dust and soot that the beautiful landscape in the St. James, with the people busy on the bank of the river and the setting sun, was blotted out. In the Perugino picture the warm blues and reds had been obliterated by a black veil. The attention of visitors to the exhibition is invited to a small dark square in the lower left corner of the Perugino, and a similar dark spot on the column on the left of the St. James, of Cosimo Tura, left purposely to demonstrate the state in which the pictures were until a few weeks ago.

I will conclude by mentioning another superb picture which was "re-born" in these last months: the St. Chrysogone, by Gianbono, from the Church of Saint Trovaso in Venice. In this picture the steel armor of the knight of the XIIIth century had been covered in the XVIIth century with a greenish cloth which made it look highly unreal. The old gold had been covered with ordinary bronze, and the landscape on the right had been hidden under a uniform layer of paint, and all the delicate ornaments of the harness and of the armor had been buried under a new scheme of monochrome decoration. Now the gallant cavalier has been restored to his old self, and triumphs, in all his former elegance and glory, as one of the handsomest figures of the Italian Exhibition.

I am, etc.,

ETTORE MODIGLIANI,
 Curator of the Brera Gallery, Milan.

OBITUARY

SIGURD SKOU

Sigurd Skou, well known Norwegian artist, who resided in Paris for many years, died recently at the American hospital there, according to cable advices received here. Mr. Skou came to this country about fifteen years ago and first lived in Chicago, where he did illustrations for advertising and popular magazines. Later, he came to New York and took up painting. He identified himself actively with art life here and was a frequent exhibitor.

In recent years he had resided in Concarneau, France, where he made a study of peasant types. These particular studies were characterized by a bold free style of highly keyed colors, which resulted in sharp contrasts.

Mr. Skou was a pupil of Zorn in Stockholm and of Krogh in Paris. He was a member of the Allied Artists of America, New York Water Color Club, American Water Color Society, the Salmagundi Club and other art societies. A memorial exhibition of his works will be held at the Milch Galleries here soon. His widow is his sole immediate survivor.



FRONT VIEW OF THE COVER OF THE PRAYER BOOK OF DUKE OTTO THE MILD OF BRUNSWICK, DATED 1339. THE COVER BEARS IN THE MIDDLE A CROSS OF ROCK CRYSTAL IN WHICH ARE ENCLOSED TWO SPLINTERS OF THE HOLY CROSS. IT IS ADORNED WITH EMBOSSED SILVER, PRECIOUS STONES AND TWENTY SMALL MINIATURES ON VELLUM AND ROCK CRYSTAL.

From the Guelph Treasure recently purchased by J. and S. Goldschmidt and associates.

EXHIBITIONS IN NEW YORK

(Continued from page 10)

Carlyle Burrows and Walter Gutman. There may be a faint trace of malice in the haloed portrait of Mr. Eddy of *The World*, with its neat inscriptions of "Life is So Long, Art is So Long," but it is scarcely biting. Mr. Maxwell Simpson evinces a poignant sympathy for the trials of Margaret Breuning, whom he paints at her writing desk flanked on either side by a cook book and a volume entitled "How to be Everywhere at Once." Dr. Frank Washburn Freund, topped off by a jade green bonnet and swimming in a miscellaneous frappe of clouds, stars and German script, could not be recognized, even by his dearest friends. The composite depiction of Mr. McBride, by Buk, is more enigmatic than witty, while Nura, fearful of personalities, lets off her spleen on "Any Critic."

African masks and fetishes from the collections of Frank Crowninshield and John Graham occupy another gallery at Dudensing's. For the most part, an admirable restraint has been observed in the dating of these carvings, and in many cases the period has been frankly queried. The masks illustrate effectively the varying traditions and techniques of the Congo, Ivory Coast and Camerounique, while single specimens come from Dala and Marquisou. The XIXth century pieces betray less of decadence than is usually found in negro art of this period, but for true expressiveness and economy of statement one turns to some of the XVIth and XVIIth century masks in the Graham collection. The fetishes, which form a less numerous group than the masks, are considerably below them in quality, although one of the earliest pieces coming from Gabon is both rare and interesting.

In the corridor of the galleries hang an attractive group of water colors by Helen Young.

WALKOWITZ "HEADS AND FLOWERS"

Downtown Galleries

Until January 20th, Walkowitz is showing at the Downtown Galleries a group of heads in pastel and a series of flower paintings done in oil on Japanese paper. Both groups are mainly of interest for their subtle rendering of decorative values. In the heads, character has been somewhat subordinated to type presentations, which include Italian, Oriental, Russian and Egyptian studies.

As a group, the flower paintings are more satisfying than the heads. Gay in color and deft in arrangement, they are delicate and unpretentious expressions of the decorative mood. The show as a whole, however, falls to give adequate scope to Walkowitz's real talent. His best work, we feel, is done when depicting bodies in movement. In the static material of the present show he forfeits his essential flavor.

WAYMAN ADAMS
ROY SHELDON

Fifty-sixth Street Galleries

Portraits by Wayman Adams and small sculptures by Roy Sheldon are now on exhibition in the Fifty-sixth Street Galleries. Mr. Adams's show includes both new and familiar things, most of them more serious and more carefully painted than the pictures he sends to the Academy. He does a good and pleasant job of portraiture, presents most of his sitters as distinguished persons and paints a speaking likeness. When one adds that all of his canvases are of generous size and that the lights are managed in a way which Rembrandt made popular nothing more need be said.

Sheldon's sculpture show includes more animals than usual and a number of portrait heads. There are also some bronzes, presumably recent, of dancing figures. The best things are those which were included in an earlier exhibition at the Milch Galleries, a torso, the penguin, the seated Venus and others. A Pietà in wood and a black marble head of Mme. A'Leila Walker are among the most interesting additions.

CONTEMPORARY
AMERICANS
Murai Gallery

The newly opened Murai Gallery, at 47 West 52nd Street, offers as its initial exhibition work in various media by twelve American artists. Among the oil paintings, the group by George T. Hartman is both the largest and the most interesting. His style, which is very precise and not without traces of cubistic influence, is particularly effective in "South Chicago" and in the portrait of Sinclair Lewis. William Gropper, in pen and ink studies of Soviet Russia, seems to have discarded some of the brutality of his earlier style for a lighter and more suggestive line. A few of the peasant subjects are, it is true, a trifle influenced by Georg Gross, but there are other drawings which show an almost Chinese delicacy and economy.

Other features of the show are the pastels of Bernard Gussow and the nude figure groups of Emanuele Romano, done in water color. John Graham's group is a rather uneven one, in which an excellent nude is rather compromised by a number of experiments in the wilder forms of Parisian art. Glintenkamp is seen at his best in the strong patterns of the Mexican woodcuts, which are vastly superior to the three oil paintings. The only sculpture in the show is by Minna Harkavy, who contributes an interesting "Torso" and "Portrait of an Actress." Other artists represented in the showing are J. H. Lesch, Paul R. Meltner, Louis Wolchonok and David Burliuk.

JERRY FARNSWORTH
Grand Central Galleries

Paintings by Jerry Farnsworth, including portraits, landscapes and others only to be described as genre scenes, are now on exhibition at the Grand Central Galleries.

Mr. Farnsworth is one of those who supply a hint of modernism to the Galleries, keeping them, as always, in the fore and demonstrating their alertness in artistic matters. He is a very clever painter and the modernistic costume in which he has decked out the venerable academic lay figures is quite gay and amusing. His pictures are perfectly suited to the dear ladies who pride themselves on keeping up with the times, in a nice way, of course. Nothing freakish, no crazy business and above all nothing plain and substantial mars his canvases. And we are sure that the fairest Andalusian flower was no sweeter than his lovely lady of Spain.

SCHOLARSHIP IN
ETCHING OFFERED

Announcement has been made by the Master Institute of Roerich Museum, 310 Riverside Drive, New York City, of a scholarship in etching to be known as the Joseph E. Reinthaler Scholarship. It is to be awarded for this season until June 7th. The classes in etching are conducted by the eminent artist and etcher, Mr. William Auerbach-Levy. Applicants for the scholarship must submit their drawings at the office of the Master Institute of Roerich Museum, 310 Riverside Drive, from nine to five-thirty.

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MORLANDS TO BE SOLD AT CHRISTIE'S

LONDON.—That wayward and truly British artist George Morland is soon to have a veritable auction feast in his honor at Christie's, writes A. C. R. Carter in *The Daily Telegraph*. I learn that the collection, containing as many as twenty-nine examples, formed by the late Mr. Barnett Lewis, which his numerous international friends used to admire at Hamilton Place and at Foxbush, in Kent, is to be dispersed at the end of February.

The late collector had a decided preference for the pictures and drawings which evoked visions of rural peace and pleasures. He even loved the quaint and highly finished water colors by William Hunt, and would often chuckle over the pair (for which he gave 1,150 guineas nearly thirty years ago), showing a young yokel attacking a meat-pie and being exhausted in victory.

He was often urged to buy the works of the old masters, but he remained faithful to his English loves. Yet I am not surprised to find that he succumbed to the glorious lure of one of the most lovely flower pictures known—Jan van Huysum's group of roses, peonies, and pinks—which all the world admired in the Miéville sale in 1899.

I had seen it at Christie's, six years before, in the Barclay Field sale in 1893, and the memory of its beauty is still fragrant. Fantin-Latour adored Van Huysum, who remains probably the greatest limner of floral beauty in the history of art. The picture pos-

sesses a remarkable pedigree, going back over a century. It was Sir Charles Bagot's up to 1836, and it was sold in the Earl of Clare's sale in 1864.

As for the Morlands, those who had not the privilege of visiting Hamilton

Place will be interested in learning that Mr. Lewis bought three of the best of the famous set in the Louis Huth sale (1905), including that wonderful morning scene of higglers preparing for market—a telling glimpse of Old England in 1791, worthy of a

place in any collection. When it was sold, twenty-four years ago, it fetched 2,000 guineas, a Morland maximum up to that time. I shall not be surprised to see it approach the sum, 8,800 guineas, given on May 3rd last at Christie's for the celebrated "Dancing

Dogs," for which the late Mr. Walter Burns gave 4,000 guineas in the Tweedmouth sale.

Another first-rate Morland is the "Blind Man's Buff," bought for 1,100 guineas in the White sale in 1908; and many will agree that "The Deserter Pardoned" is one of the most telling bits of genre in English art. This Mr. Lewis won at 1,350 guineas in the Bushell sale (1906), and among the Morlands bought by him in the Gibeysale at Elsenham in 1915 was the "Effect of Extravagance and Idleness." He apparently did not care for pictures of the Turf or of the hunting field, else he might have picked up Stubbs's world renowned portrait of Eclipse for a paltry 700 guineas in that memorable sale.

The seven Lewis examples, too, by Patrick Nasmyth of English landscape scenes are worthy of comparison with the Morlands; and among other country views is a masterly scene on the Orwell by Gainsborough, with several small Constable pictures. The portraits include kitcats by Reynolds, Romney, and Lawrence, with several by the parson-painter, the Rev. M. W. Peters, R.A., including that very tender composition, "Lydia Reclining."

Mention has been made of the water colors by William Hunt. These are, naturally, much surpassed by the beautiful Turners and the examples by David Cox and Copley Fielding, with three dainty drawings by Millais. It will be readily understood that Mr. Lewis had an especial liking for the simple country scenes by Birket Foster, and on the second day of the sale as many as 116 of these will be offered. This should be a great opportunity for those who remain true to this solacing form of art.



"MORNING"

By JEAN BAPTISTE CAMILLE COROT

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

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French original engravings by Janinet "L'Aveu difficile," "L'Indiscretion," "La Comparaisons."

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Italian Art in British Museum Exhibition

(Continued from page 3)

ian, about 1490, is one of the principal treasures of the Museum, and is seldom placed on view for fear of the brilliant colors fading. Its Flemish miniatures were, however, displayed as an accompaniment to the Exhibition of Flemish Art in 1927, and four pages of the Milanese miniatures in the book will now be seen. Associated with this are two other works in the Museum collection. One is the contemporary Sforza Deed, granting lands from Ludovico to his duchess, Beatrice D'Este. This contains his signature and a finely painted border with medallion portraits of both Ludovico and Beatrice. The second is the "Sforziada," a vellum printed life of Ludovico's predecessor, Francesco, illuminated with portraits of both dukes.

The humanistic manuscripts of the XVth century are well illustrated in a volume of Livy, a copy of Augustine's *De Civitate Dei*, a Plutarch, and a Duns Scotus, while two Petrarchas done for members of the Medici family illustrate examples of the best Florentine craftsmanship. The most interesting work now exhibited, however (apart from the Sforza documents) is a *Treatise on the Vices*, illuminated in the late XIVth century by a Genoese artist. The painter, who is traditionally supposed to have been the monk Cybo of Hyères, was evidently familiar with oriental miniatures. His illustration of "Gluttony," for instance, is a lively picture of a Tartar monarch feasting among his courtiers to the strains of negro music, and he intersperses within his text representations of insect life, which show almost certain contact with the work of Arab naturalists.

The productions of the miniaturists are unsigned and individual illuminators can rarely be identified. The one hundred and twenty drawings, on the other hand, which are exhibited in the King Edward VII gallery, have been chosen as illustrations of the technique of various known masters, quite as much as for their beauty in themselves. Before Fra Filippo Lippi and the XVth century Florentine school only a few of the Museum's Italian drawings are of interest, but they include a Pisanello and several specimens of the schools of Verona and Tuscany, dating from just before 1400. These are now on view, and with them the Botticelli figures of Abundance and Fate, a wonderful Verrocchio head, and three drawings by Lorenzo di Credi. Contemporary are the North Italians led by Mantegna, of whose drawings the British Museum, more fortunate than any other gallery, possesses six examples. Four are shown, flanked by a selection of Florentine drawings by Filippino Lippi and Fra Bartolomeo and by the Umbrians—Luca Signorelli, Pietro Perugino, and Melozzo da Forlì.

Nine drawings by Leonardo da Vinci are displayed together. The sketch of the Virgin and Child playing with a kitten, and the head of a warrior wearing a helmet, are probably the best known of these, but there is also a drawing by Leonardo of one of his more devilish war-machines surrounded by scythes, which mow down the enemy. The succeeding group contains the Milanese master Ambrogio da Predile and a selection of the Venetians, especially Gentile and Giovanni Bellini, Cima, Carpaccio, and an early Lorenzo Lotto.

Two complete screens are devoted to Raphael and Michelangelo. Fourteen Raphaels appear, including specimens of the rare silverpoint drawings, while the eleven Michelangelos chosen display both the early and the more mannered later style of that artist. Andrea del Sarto, Pontormo, and Sebastiano del Piombo are seen to advantage; and among the later drawings chosen are excellent examples of such Venetian masters as Titian, Pordenone, Bassano, and Paolo Veronese, Correggio, Parmegiano, and three superb Baroccios are grouped together. The latest draughtsman represented is the Bolognese, Carracci.

It will be observed that the collection of drawings chosen hardly touches the XIVth century, but after a strong group of early XVth century masters it becomes more abundant up to the middle of the XVIth century and then practically breaks



"AU BORD D'UNE RIVIERE"

By COROT

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

off. The woodcuts and engravings begin and end later, ranging from the middle of the XVth century almost

to the end of the XVIIIth. A primitive woodcut in red, blue, and brown of about 1440-1450 is the earliest to

be seen and one of the most remarkable. It represents the Virgin and Child, and is of a type far rarer than

the contemporary German woodcuts. It is followed chronologically by the work of that very eclectic XVth century craftsman known from his signature as "The Master I.B. with a Bird." Three examples of his woodcuts are shown, one reproducing a painting of the Crucifixion, the others (in entirely distinct styles) copying pictures of classical legends. More or less contemporary craftsmen represented are Domenico Campagnola, of Padua, Lucantonio degli Uberti, and Jacobus, of Strasburg, a German who settled in Italy.

In the later XVth century the works of Titian appear to have been popular subjects for the copyist, and a selection has been made of woodcuts done after this painter. A presumed self-portrait of Titian engraved by Giovanni Britto is perhaps the most noteworthy. Titian's nephew, Cesare Vecellio, the authority on costume, was himself a woodcutter, and two naively delightful works by him are shown. One depicts the Doge and Senate sitting in council, the other a Venetian wedding scene in which the bride is being conducted to her festal gondola.

Far more finished are the chiaroscuro woodcuts done from three or four blocks in different tones of the same color, which Ugo da Carpi introduced into Italy. Many of Raphael's paintings were reproduced in this technique, and among the work of Ugo da Carpi selected for exhibition are an interesting Diogenes after Parmegiano, a Correggio, and a Pordenone taken from a fresco now perished. Examples are also shown of rather similar work by Andreani, a little later in the XVIth century, and

(Continued on page 19)

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Italian Art in British Museum Exhibition

(Continued from page 12)

by Zanetti, who revived the method about 1720.

The line engravings displayed are chiefly Florentine. The earliest is a rather crude depiction of the "Killing of St. Peter Martyr," and there are a pleasing hunting scene, a representation of Florentine arts and crafts (from the "Planets" series), and an engraving of the Cretan labyrinth, all to be dated before 1460, belonging to the school of Finiguerra. The most important of the early series is a large "Triumph of Bacchus and Ariadne," acquired by the Museum in two separate pieces from different collections. This is a work of great beauty, rather doubtfully ascribed to Botticelli, but certainly inspired by his school, and the Museum's copy is unique. A line engraving of the Assumption of the Virgin, dated a little after 1490, is certainly after a design by Botticelli, and it is even more beautiful than the "Bacchus and Ariadne." The two large Pollaiuolo's ("The Battle of Naked Men" and "Hercules and the Centaur") chosen to follow the Botticelli are well known, and a selection has been made of works by Lucantonio degli Uberti and Robetta, while of North Italians may be seen a number from the school of Mantegna and a "Battle of the Sea-Gods" engraved by that master himself. Coming to the XVth century, specimens have been chosen of the Milanese school, which include a girl with her head crowned with leaves, engraved by one of Leonardo's pupils, and a large original composition by the same anonymous artist whose miniatures may be seen in the Sforza Book of Hours.

Among other engravings shown are a reproduction by Mocetto of a Mantegna from the Uffizi, now on loan at Burlington House, and works by the brothers Campagnola, including a very delicate design of a stag chained to a tree. The latest of the line engravings shown include seven specimens of Marcantonio Raimondi's work, one reproducing a Raphael design, to be seen at Burlington House, together with two examples of the work of Jacopo Francia, Marcantonio's pupil.

Only two cases of etchings are to be seen. The XVIIIth century examples chosen begin with a group by Stefano della Bella, representing the Florentines; Castiglione and Biscaino, who show the Genoese style; and Giulio Campioni. The most peasing are the queer "Bizarrie" of Bracelli, whose figures, made up of geometrical shapes and other fantastic constituents, resemble designs for a modern Russian ballet. Etchings of the XVIIIth century are confined to two masters, Tiepolo and Diamantini, and the eight frames selected display the various styles of these masters. No Italian aquatints or mezzotints are on exhibition.

The illuminated manuscripts will be on view only for three months, but the Italian prints and drawings, like the Dutch prints which they now displace, will probably be seen for a considerable time after the parallel Burlington House Exhibition is closed. A very close working arrangement now exists between Burlington House and the British Museum, with some overlapping of staff. Visitors will be directed from the one exhibition to the other by notes in the Burlington House catalogue and by posters both at Burlington House and in the British Museum.

The Victoria and Albert Museum will hold no special exhibition of Italian art, as the best examples of Italian work in the possession of the Museum are either to be seen in special collections already on view or are in books, and, therefore, inaccessible for display. One very important drawing and two bronzes from this Museum have, however, been specially lent to Burlington House, and a series of free lectures on subjects connected with the Burlington House Exhibition will be given in the Victoria and Albert Museum by the Director, Mr. E. R. D. Maclagan, and others.



"LA VACHERIE DE RIBAGNAC"

By COROT

In the sale of paintings from the estate of the late Colonel James Elverson, Jr., at the American-Anderson Galleries on January 30th.

WATER COLORS AT NEWARK MUSEUM

NEWARK.—The current exhibition at the Newark Museum consists of works by 107 American water colorists. This is the first important loan exhibition of American art at the Newark Museum since the death, last July, of John Cotton Dana, creator of the Museum. It emphasizes the continuance by the new director, Miss Beatrice Winsor, of the policy of promoting American art begun by Mr. Dana many years ago.

The exhibit covers a wide range of expression in the water color medium. It includes such highly individual talents as John Marin, who is represented by "Fir Tree", which illustrates the superb qualities of his wash, his power to evoke a mood, and to arouse with the simplest means the sensation of space.

Charles Demuth's sensitive drawing and his subtle and refined suggestions of tactility and texture are seen in his study of "Pears". William Zorach's feeling for emotionally charged color and atmosphere is seen at its best in "Spring". Pop Hart's ability to transform life in all its immediacy of form and color into a design that looks as if it had just happened that way shows itself in his "Arabs and Pack Animals". Preston Dickinson's "Bridge" is one of his precisely constructed scenes of urban architecture and landscape. Oscar Bluemner sets down a romantic record of evening in tones of grey and red in his "Lamp of Sleep". Charles Burchfield recreates the mood of an industrial hamlet of the Middle West in his "Factory Town Scene".

Stuart Davis has solved with great subtlety some problems of perspective and space composition in his "Town Square". Max Weber's "Colonial Fruit Bowl" shows him at his best in still life composition in which he has few equals. Other important works in the Newark Museum's show are Stefan Hirsch's "Cactus"; Samuel Halpert's "Detroit Under Snow"; Wood Gaylor's "Portrait"; Charles Sheeler's "Leaves, Flowers, and Glass"; Marguerite Zorach's "East River from Sutton Place"; Abraham

Walkowitz' "The Park"; Joseph Stella's "Embroidery"; Alfred H. Maurer's "Still Life", and many others.

The introduction to the Museum catalogue expresses a high opinion of the contemporary American water color. "There is nothing like a contemporary American water color school," the catalogue says. "What we have is a number of artists working independently. The best of these men, differing in personality, in point of view, and in technique, have raised the water color art of America to new heights of distinction and have developed new possibilities for the medium. The best American water colorists have no superiors in the world today. For their equals we must look among leading French artists, and the names of Dunoyer de Segonzac, Maurice Vlaminck, Raoul Dufy, Georges Rouault, and Paul Signac immediately come to mind. The making of comparisons is a thankless task, and in these matters time is always the final judge, still it does not seem out of place to record here a personal opinion that the greater contemporary contribution has been made by Americans."

The show was opened to the Public Saturday, January 4th, and continues until February 15th.



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CLEVELAND SHOWS MANTEGNA PRINTS

In The Bulletin of the Cleveland Museum of Art

In connection with the lecture, "Mantegna and the Paduan Influence in Northern Italy," which was given in the Museum on January 10th, the Print Department has arranged, in the Print Gallery, a group of the graphic work of Mantegna. Six of the seven prints surely by his hand are in the Museum's collection, given by Ralph King; the seventh has been lent for this occasion by Mrs. Ralph King. There are, in addition, a number of engravings which can be classed as School of Mantegna, that is, work done under Mantegna's direction or by men working in his tradition. At the same time the group of Tarocchi cards, one of the remarkable features

of the Dudley P. Allen collection, are also hung, as well as a group of prints in which the Mantegnesque linear style is felt.

Mantegna is the most significant figure in northern Italy during the Renaissance and one of the greatest personalities in the entire field of graphic art. He developed under the impetus given by such Florentine sculptors and painters as Donatello, Filippo Lippi, and Andrea del Castagno, all men who worked in Padua during his young manhood. He unquestionably learned much from them, but interpreted it in a completely personal way. The popularity of his style is evinced by the fact that a great school of followers sprang up who executed engravings so much in the manner of the master that many of their prints were attributed, for a long time, to Mantegna, himself.

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"THE SCULPTOR AND HIS MUSE," SECOND PROOF By RODIN
In the exhibition of bronzes and drawings by Rodin at the Balzac Galleries, opening January 20th.

BROOKLYN ETCHERS OPEN ANNUAL SHOW

At the formal opening of the 14th Annual Exhibition of the Brooklyn Society of Etchers at the Brooklyn Museum on Tuesday, afternoon, January 7th the four prize winners were announced. The exhibition was opened with a reception to which trustees and members of the Museum and their guests and the members of the Brooklyn Society of Etchers and their guests were invited. There was an attendance of over four hundred.

This exhibition is the high mark of the Society as it is made up of four hundred prints, the largest number ever exhibited, and the work of etchers from all over the country. It shows gratifying progress as the Society had its inception at the Brooklyn Museum in 1916 and has exhibited there ever since. The present exhibition will be on view until January 31st.

The prizes were awarded as follows: The Mrs. Henry F. Noyes Prize of \$50 for the best print in the exhibition went to No. 327, Herman A. Webster's "Soir de Fête, Italie."

The Kate W. Arms Memorial Prize of \$25 for the best print by a member of the Society went to No. 345, John W. Winkler's "Waterloo Bridge."

The Nathan I. Bijur Prize of \$25 for the best print by an exhibitor not a member of the society went to No. 136, Polly Knipp Hill's "Croquis Class at the Academic Colarossi, Paris."

The John Taylor Arms Prize of \$25 for the best print by an exhibitor who has not yet attained his or her twenty-fifth birthday, whether he or she is a member of the Society or not went to No. 312, Andrew Vargish's "Mac-Daniel's Barn."



"ETERNAL IDOL," FIRST PROOF By RODIN
In the exhibition of bronzes and drawings by Rodin at the Balzac Galleries, opening January 20th.

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MADRID LETTER

List of Monuments in Need of Repair to be Compiled

Hannaux Landscapes at Casa de Velasquez

Art Friends Publish "Catalogue of Spanish Illuminated Codices"

1st Century Doll Found at Tarragona

Vilches Gallery Shows Valle Sale of Panel Paintings Declared Illegal

By E. TEROL

The *Official Gazette* publishes an important Royal Order which is indicative of the considerable interest taken by the government in the old monuments. The order states that within the next three months the architects of the various zones under the monument survey shall make a thorough inspection and submit a detailed report of the actual condition of each monument inspected. Should any of them be in urgent need of repair the architect in charge is to submit plans and estimates, so that work can be started at once. Within six months, the same architects are to submit to the Ministry of Fine Arts a list of all the houses, castles, chapels, convents, bridges and ruins in their respective districts, which possess sufficient artistic, archaeological or historical merit to justify their being declared National Monuments and thus placed in the custody of the State.

The "Casa de Velasquez," the magnificent art school and artists' residence built in Madrid by the French Government, is now housing its first exhibition. The pictures shown are the work of Paul Hannaux, a winner of the Prix de Rome, who has been pensioned by the City of Paris. He is a landscape painter of the impressionist school, possessing a distinct personality. His views of Seville, Cordoba, La Alberca, Salamanca and Toledo are personal interpretations, free from alien influences and acquired mannerisms. The artist's palette abounds in those earth shades, those grays and blues found so predominantly in the work of El Greco. But this does not mean an imitation. In all of the French painter's work there is a constant endeavor to resist influences from without and to accomplish self-realization. This is evident not only in his technique, but even in the interpretation of his subjects. He systematically avoids the hackneyed visions familiar to the tourist, and succeeds in being refreshingly original, yet truthful.

The Society of Art Friends has just published a remarkable volume entitled *Catalogue of Spanish Illuminated Codices*. This heading is indeed too modest. A few years ago, this society organized an exhibition, which was held in the National Library, of most of the illuminated codices still preserved in Spain. The unexpected wealth and rarity of the exhibitors caused a profound sensation at the time. It was then decided to publish a book containing reproductions of the principal items shown, to serve as a basis for more thorough study of the art of illumination in Spain. This has now been successfully accomplished after years of painstaking and conscientious effort. The volume is technically irreproachable, and a joy to bibliophiles. It is printed on handmade paper from especially designed type, enriched with numerous fine illustrations and sumptuously bound in leather in the mudejar style, making it one of the handsomest volumes ever produced by the Spanish presses. There are eight fac-simile reproductions in full colors, eighty-five photographic plates and eighty-two illustrations in the text. This book is in reality an excellent and comprehensive



"BUST OF BALZAC," SECOND PROOF By RODIN
In the exhibition of bronzes and drawings by Rodin at the Balzac Galleries, opening January 20th.

sive story of Spanish illumination. It begins with a review of the Mozarabic period from the VIIIth to the XIIth centuries. The few remaining examples of the VIIIth and IXth centuries are reproduced, notably the *Codice de Etimologia* in the Escorial; the *Biblia La Cava* and the so-called *Biblia Hispanica* in the National Library. The Mozarabic period shows its greatest splendor in the magnificent collection of thirteen codices of San Beatus de Liebana, commentaries on the Apocalypse after St. John produced in the region of Leon and Castile during the Xth and XIth centuries. The last specimen of this period is the priceless *Libro de los Testamentos*, now in Oviedo.

In the XIIth century, the advent of monks from Cluny marks the end of the Visigothic type, which is followed by the Carolingian. A similar change is noted in the illuminations. In the XIIIth and XIVth centuries, the Gothic style predominates, and is worthily represented by such splendid books as the MSS of El Rey Sabio (the Wise King, Alfonso X) *The Cantigas* and the *Game of Chess*. Finally, the Renaissance is shown in all its glory by the missals and cantorals of Barcelona, Seville, Valencia, Avila, Guadalupe, and Toledo. This splendid volume has been enthusiastically received,

as it is the first really authoritative and decisive contribution to the study of so fascinating and little known a subject as the history of one of the most brilliant aspects of Spanish painting.

The Director of the tobacco factory in Tarragona reports having deposited in the local branch of the Bank of Spain, the latest and most valuable find made in the excavations around the factory. It is a magnificent golden doll of the 1st century A.D. found inside a marble sarcophagus that was recently brought to light. As previously reported, the present tobacco factory stands on the site of a Roman-Christian necropolis, and when that fact was accidentally revealed, excavations were undertaken which are resulting in the recovery of magnificent art treasures of the period.

The painter Evaristo Valle, who has spent the last few years abroad, has now returned to Madrid and is holding an exhibition at the Vilches Gallery. The twenty-four works he now shows are inspired by his native Asturias, and done in his unmistak-

able technique. He is evidently deeply under the influence of the melancholy atmosphere of mist and rain which eternally enshroud the land of his birth. His palette is rich in bright and varied hues, yet on canvas these appear toned down, muted, their vibrations dulled as by a relentless mist. His figures are expressive of simple peasant psychology and reveal dynamically the hidden dreams of the inarticulate. Each of his pictures leaves an impression of silent tragedy, fatalistically accepted, but genuine and deep. His misty technique and diffused colors lend a strange charm to these figures that are striking in

their dramatic expression and attitude and constructed in a sketchy, yet strong manner, reminiscent of Goya's fantastic "caprichos."

The police have interfered in a sale of antiques that was effected without complying with the existing regulations. Rumors had reached Madrid that in the village of Cuevas de Carrocera (Province of Leon) some panel pictures and early carvings in a church had been sold without permission. Investigations followed, and it was discovered that the objects sold were the remnants of the original

(Continued on page 23)

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Roger Fry Reviews Masterpieces In Italian Art Exhibition

(Continued from page 3)

there is no denying the heraldic grandeur of the "St. Chrisogono" by Giambono (No. 22), or the decorative charm of the smaller narrative pieces, among which are two delightfully gay scenes of martyrdom attributed to Dello Delli (Nos. 20 and 21), but surely early Venetian.

Next we come to quite a plethora of a distinctly rare master, Stefano da Zevio, of Verona, who shows how nearly the art of North Italy came to be annexed by Germany; for here we have the favorite German rose-garden motive, seen, too, in a purely Gothic vein. Only I know no German with Stefano's delicate taste for rather morbid browns, greens, and grays. One should not miss here his greater pupil Pisanello's exquisite "Madonna of the Quail" (No. 36).

A little further on is a most unusual picture by Jacopo Bellini, the father of Giovanni and Gentile. This is his "St. Jerome in the Wilderness" (No. 38), which is like enough to Jacopo's own drawings, but unlike any other picture of the time. It shows how deep in the Venetians lay the passion for landscape, for already here, quite early in the XVth century, we have a landscape seen as a whole and not as a series of motives, such as might fill a gap between two saints or spread behind a group of figures. Here there is a distinct beginning of the sentiment for atmosphere and for the succession of planes, and even for the modulation of local color under the influence of the luminous envelope. His "Madonna" from Lovere (No. 40) is of a more familiar type and a worthy predecessor to Giovanni's long succession.

Still in Gallery No. 1 we come to the Sienese, dominated by Pietro Lorenzetti's big altar piece (No. 57). It is a little heavy and clumsy beside his brother Ambrogio's little "Madonna Enthroned" (No. 60), which is one of those pictures which have magical power. It is what one imagines that the vision of some entranced mystic might be, with its dreamlike intensity and consistency. For, indeed, everything here plays together; the marvelous spatial design in which the circular steps, covered with the squares of red and blue of the carpet, seem to impose the idea of spatial radiation—the purity and tenderness of the color, and, most of all, perhaps, the ethereal quality of the tone. Even Simone Martini with his far more melodious line never attained to such lonely heights of contemplative power. We see him best here, indeed, in a much more human, intimate, and tender mood, in the little "Christ returning to His Mother after disputing with the Doctors," from Liverpool (No. 55). As far as I know this is the only time that such a motive was treated.

The other Simonese are in the style of illuminated manuscripts, and the color seems to be felt more as an adventitious adornment and enlivening of the narrative than with any more expressive significance. In the little Pieta (No. 51) he shows, too, the intensity of his lyrical dramatic feeling.

The next gallery is, perhaps, a little too much crowded with purely decorative works, considering the number of great masterpieces which are interspersed among them. Fra Angelico is seen rather monotonously in his most traditional vein of tender, ecstatic devotion. Only the "Madonna" from Parma (No. 89), gives an idea of his virile intellect and great force; the others are in a rather relaxed and sentimental mood, which one deplores. The only narrative piece is here, the "Attempted Martyrdom of SS. Cosmas and Damian," from Dublin (No. 83). Here we see all the childlike, fairy-story quality of his imagination, but expressed with a cunning artistry and a pictorial science that his bland air of innocence seems utterly to belie. One guesses that he must have had a vein of gentle malice that enlivened cloistered society at San Marco.

We must go across the room to No. 133, to see the key picture to the whole early Renaissance, Masaccio's "Crucifixion." It is one of the supreme revelations of the Italian genius, which demands a whole article to itself.

No one could have been more different in character from Fra Angelico than the dour and vehement Castagno, whose "Resurrection" (No. 91) is a companion-piece to the "Crucifixion" of the National Gallery. What a desirable addition this would be to our

collection, for Castagno is one of the master spirits of the early Renaissance, and he gives here the full measure of the intransigence of his imaginative grasp of form.

It gives, too, another no less moving aspect of the dramatic intensity of his color. I know no other early artist who conceived color quite in this way. Certainly not his older contemporary, perhaps his master, Domenico Veneziano. As he is one of the rarest of these early Renaissance masters, it is a great piece of luck to see all the pieces of a predella by him here reunited for the first time for ages. Two are from Cambridge, one from Berlin, one from America, and one from Italy (Nos. 128-132).

We have, too, the "Madonna and Child," from the same altar piece (No. 125), which shows what a strangely cold and acid scheme of color Domenico imported into Florence, for I think we may guess here at his Venetian affinities. The attribution to him of the portrait profile (No. 122) seems to me quite untenable. This is clearly Piero Pollaiuolo's. Uccello, who was another of the same group, is seen in the long predella from Urbino (No. 86), with its horrible story of sacrilege and its ferocious punishment. The scene, where the family of Jews have put the pyx, with its holy water, on the fire, and watch the miraculous blood stream from it across the floor and out at the door, has a naive dramatic grimness and terror which one would hardly have expected from a painter who saw in the "Battle of Sant'Egidio" (in the National Gallery) little but a splendid decorative pageant. From another point of view these little scenes are masterpieces of composition in the placing of the figures within the interiors.

The other member of the same group is seen in this room only in the late and feeble Madonna from Sinigaglia (No. 134), for I cannot accept either the Christchurch picture, in spite of its great charm, nor the feeble "Madonna" (No. 127), which is probably by Fra Carnevale. To see Piero we must go into Gallery No. III, where his "Flagellation" (No. 143), from Urbino hangs. And here he is, in all the mysterious solemnity, the almost unearthly silence and calm with which he invested his scenes. Under the ancient and now dark brown varnish, one guesses at the entrancing beauty of his color.

Three other works in Gallery II must not be missed—the early Filippo Lippi tondo (No. 93) and the exquisitely colored Annunciation (No. 88), for Lippi was one of the few Florentines whose sensibility for color is almost the predominant motive. The third is Hercules and Nessus, from the Jarves collection at Yale. This is a work of immense power and of a modernity that is quite disconcerting.

Returning to the third gallery, the wealth of masterpieces is almost overwhelming. Where shall one turn first in a brief survey? Probably most eyes will go straight to Botticelli's "Birth of Venus" (No. 142), of which too much has been written for me to add more than that it seems to me to look better here than ever it did in Florence, and that its charm resists all the shocks to which its popularity exposes it by travestied reproductions.

Raphael's "Donna Velata" (No. 160), which would a hundred years ago have entirely outshone all rivals, seems dimmed of its glory to some modern eyes. Personally, I have never liked it, whilst I feel little short of idolatry for the two Doni portraits (Nos. 157, 159) on either side. But why, one wonders before these, has Raphael ever been popular, for his qualities as an artist are so recondit that they call even from the most trained eye for the last ounce of sensibility to grasp their full intention. It seems to me that it is only to one who knows a good deal about painting that there would appear to be anything out of the common in Signora Doni's hands—one would say they were very well done, that is all—so commonplace and literal do they appear; for Raphael, at least, followed Horace's maxim and concealed his art.

Few pictures make so little outward claim to be works of art as Raphael's. But to those who know something of what it means to paint hands these will reveal their miraculous quality. Hardly less lovely is the still earlier portrait (No. 163), which, I think, Morelli gave to Perugino, but which

most critics today give back, rightly, I think, to his pupil.

To the left of these hang—unheard of wealth—three Giorgiones, three that are almost universally accepted, which, for so fiercely fought over a name as Giorgione, is saying a great deal, and may give the amateur courage to try and fathom his peculiar quality. It will be hard perhaps to seize it fully in the very early "Infancy of Moses" (No. 154), but with the Budapest portrait (No. 155) there can be no doubt of the glamor—the word must be allowed to pass for its aptness here—that he threw over his interpretations of character. Here certainly is that "musical" mood which Walter Pater so rightly discerned in him. For here, by some strange alchemy, the mood of the moment seems to hold us more intensely than the character of the sitter. And again it is the inexplicable mystery of mood, as of the flavor in the mind of a dream that was more vivid than any reality, that emanates from "The Tempest" (No. 156).

The following is a complete list of the pictures from the Italian Royal Galleries and from private collections in Italy:

FROM ITALIAN ROYAL GALLERIES	
SIENA	
GALLERIA DELL'ACCADEMIA	
Francesco di Giorgio	Annunciation
Ambrogio Lorenzetti	Virgin, angels and vase
Giovanni di Paolo	Last Judgment
Duccio	Virgin, Child and monks
TURIN	
NATIONAL GALLERY	
Crespi, Giuseppe Maria	Saint John confessing the Queen of Bohemia
Schiavone	Virgin and Child
Pollaiuolo	Archangel and Tobias
Cosimo Rosselli	Triumph of Chastity
Bellotto	Bridge on the Po at Turin
PERUGIA	
ROYAL GALLERY	
Boccati	Madonna dell'Orchestra
Bonfigli	Two angels, turned left
Bonfigli	Two angels, turned right
Perugino	Eternal Father
Florenzo di Lorenzo	Polptych with predella
Florenzo di Lorenzo	(Two stories of Saint Bernardine)
PARMA	
ROYAL GALLERY	
Fra Angelico	Virgin and Child
Cima da Conegliano	Tondo. Apollo
Cima da Conegliano	Tondo. Endymion
Parmigianino	Turkish Slave
NAPLES	
ROYAL NATIONAL GALLERY	
Vivarini	Virgin and Saints
Masolino	Assumption
Masolino	Santa Maria della Nere
Parmigianino	Portrait of Antea
Titian	Portraits of Pope Paul III.
Guido Reni	Atalanta
Correggio	La Zingarella
Solario	Virgin, Child and donor
Raphael	Virgin. Fragment
Raphael	Eternal Father. Fragment
Giambellino	Transfiguration
Lello Orsi	St. George and the Dragon
Masaccio	Crucifixion
Pannini	Carlos III.
MODENA	
ROYAL GALLERY	
Dosso Dossi	The Jester
Ercolo Roberti	Lucretia and Collatino
Cosima Tura	S. G. Iacopo della Marie
Bernini	Bust of Francesco I d'Este
BOLOGNA	
R. PINACOTECA	
Carracci	Virgin of the Scalzi
Bigari	Prospettiva
Guido Reni	Portrait of the mother
ANCONA	
NATIONAL MUSEUM	
Titian	The Assumption, and saints
URBINO	
ROYAL GALLERY	
Piero della Francesca	Madonna di Sinigaglia
Baronzio	Crucifixion
Paolo Uccello	The Jew and the Host
Piero della Francesca	The flagellation
Raphael	The Mute
Piero della Francesca	Architectural perspective
ROME	
GALLERY BORGHESE	
Lorenzo di Credi	Tondo. Virgin, Child, and St. John
Florenzo di Lorenzo	Crucifixion, Saints Jerome and Christopher
L. Lotto	Virgin and Child and saints
Dosso Dossi	Circe
Savoldo	The Archangel and Tobias
Antonello	Portrait of a man
Raphael	Portrait of a man (Perugino?)
Caravaggio	David with the head of Goliath
Marco d'Oggiono	The Redeemer
PALLAZZO VENEZIA	
Filippo Lippi	Annunciation
Simon Martini	Virgin and Son
Stefano de Zevio	Virgin and Child
Sodoma	Marriage of St. Catherine
Girolamo di Benvenuto	Crucifixion
CORSINI GALLERY	
Bart Veneto	Portrait
Caravaggio	Narcissus
Piero di Cosimo	Magdalen
Cariani	Virgin, S. Anne and Cherubs

Bonito Giuseppe	Portrait of a woman
Salvator Rosa	Landscape with towers and rocks
Salvator Rosa	Portrait of the wife
Mattia Preti	Lazarus
Maratta	Portrait of a man
Francia	S. George and the Dragon
Cavallino	Tobias leaving his father

VENICE	
Ca' d'Oro	Virgin and Child
Giambono	Annunciation
Carpaccio	
GALLERY OF THE ACADEMY	
Cosima Tura	Virgin and Child
Giambellino	Predella. 5 Allegories
Rosalba Carriera	Portrait of a child
Rosalba Carriera	Portrait of a child
Tintoretto	Adam and Eve

(Continued on page 24)

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MADRID LETTER

(Continued from page 21)
altar of the parish church of Cuevas, which had been taken down over fifty years ago, when a modern altar was substituted. These remnants had lain ignored in a lumber room. Lately the church being in urgent need of repair, a committee formed by the priest and the leading villagers decided to sell the remains of the old altar, including five panel paintings and a quantity of carved and gilt columns and mouldings. The proceeds of the sale were to pay for the repairs on the church. This was done, the money being deposited in the local bank, and the objects packed in ten cases and sent to an address in Madrid. As, however, the sale had been effected without the permission of the bishop and the Ministry of Fine Arts, it was illegal. The police have seized the contents of the ten cases and placed them temporarily in the Prado. The money will be refunded to the purchasers.

RECENT GIFTS TO NATIONAL GALLERY

LONDON.—Recent acquisitions by the National Gallery include three interesting portraits, according to the *Daily Telegraph*. One of these is traditionally known as a self-portrait by J. M. W. Turner, and was bequeathed by Lady Haversham. With it were bequeathed letters from John Ruskin, referring to the picture in enthusiastic terms.

The other two portraits are by Romney, and represent John Matthews and his wife, Elizabeth Ellis.

John Matthews, poet and physician, was M.P. for Herefordshire in 1803-6, and Colonel of the Hereford Militia. The pictures were both painted in 1786, and passed by descent to the sitters' grandson, Viscount Llandaff, and have been presented to the Gallery in accordance with Lord Llandaff's wishes, by his niece Miss de la Chere.

Lansdowne Marbles To Be Dispersed at Christie's on March 5th

LONDON.—March 5th is announced as the date fixed by Christie's for the dispersal of the Marquess of Lansdowne's collection of marbles. This was formed by William Fitzmaurice, in the last quarter of the XVIIIth century, while still Earl of Shelburne. He was helped in his choice of acquisitions by a Scottish painter, Gavin Hamilton, and the two together seem to have wrested from their native Italy an extraordinary number of fine works at equally extraordinary prices, less than five hundred dollars being paid for the majority.

This collection is one of the last great XVIIIth century classic collections to be left for dispersal, and it is now some thirteen years since any-

thing approaching it has come upon the market. Almost every specimen in it is world famous and has figured frequently in works dealing with the sculpture of ancient Rome and of Greece. There are several gems from Hadrian's Villa, notably the group of Eros and Psyche, a head of Hermes and a great statue of Herakles, the two latter in Pentelic marble. A

statue of Hermes in Parian marble in the style of Praxiteles was one whose departure from Italy was forbidden by the Pope, but it figures none the less among the marbles acquired by this sagacious collector, who also discovered at the Tor Colombarao a heroic statue of Marcus Aurelius as a youth likewise in the dispersal.—L. G. S.

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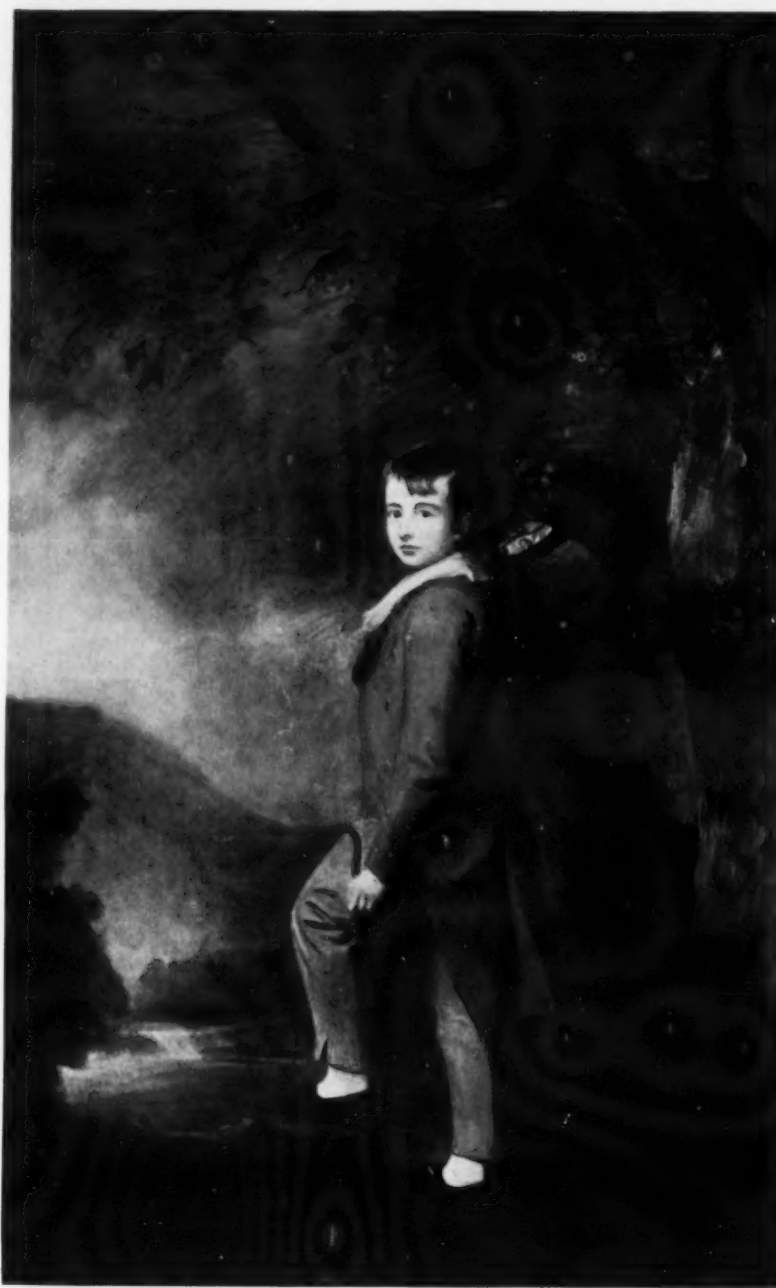
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Paintings in Italian Art Exhibition

(Continued from page 22)

Mantegna	S. George	Ambrogio Borgognone	Saint Jerome in the Desert
Amigoni	Venus and Adonis	Sebastiano Ricci	Christ and the Samaritan Woman
Lorenzo Veneziano	Marriage of S. Catherine	ALBERTINI, ALBERTO	Still Life
Manchesi	Fantastic View	Baschenis	Still Life
Tintoretto	Portrait of a magistrate	COUNT CONTINI	Predella
Palma Vecchio	Sacra Conversazioni	Domenico Veneziano	Portrait of Eleanor of Toledo
DUCAL PALACE	Venice, Queen of the Sea	Bronzino	Portrait of a boy
Tiepolo		Giovanni Bellini	Portrait of a cavalier
		Paolo Veronese	Virgin and Child
		Defendente Ferrari	Portrait of a man
		Boltraffio	Sketch. Finding of the Cross.
		Sebastiano Ricci	
		PRINCE PALLAVICINI	La Derelitta
		Botticelli	Virgin and Child
		CAPITOLINE MUSEUM	Baptism of Christ
		Garofalo	
		Titian	Presentation of Virgin
		PRINCE BARBERINI	Visitation
		Fra Carnevale	
		Fra Carnevale	
		PRINCE DORIA PAMPHILI	Portrait of a man
		Filippo Mazzola	Salome
		Titian	Flight into Egypt
		Caravaggio	Saint Anthony and others
		Parentino	in landscape
		Pesellino	Two panels. Saint Sylvester
		Annibale Carracci	Flight into Egypt
		Sassoferrato	Virgin and Child
		BARON MICHELE LAZZARONI	Portrait of Andre Doria
		Sebastiano del Piombo	Judith
		Piazzetta	
		MARCHESE VILLAMARINA	Virgin and Child
		Piero della Francesca	
		MILAN	
		A. WERNER	Portrait of a gentleman
		Cariani	
		NOBIL G. CAGNOLA	Little Triptych
		Jacopo da Casentino	Virgin and Child
		Ambrogio Lorenzetti	Pieta
		Borgognone	Virgin and Child
		Cozzarelli	
		PRINCE BORROMEO	Christ on the Clouds
		Borgognone	Calvary
		Pintoricchio	Virgin, Child, Angels
		Butinone	Salome
		Luini	Virgin and Child
		Gaud. Ferrari	
		GOLDSCHMID	English Consulate, Venice
		Canaletto	
		BORLETTI	View of the Lagoon
		Guardi	Virgin and Child
		Macrino d'Alba	
		GINOULIACH (ALBERTO)	Marriage of Saint Catherine
		Corteggio	
		GINOULIACH (MARIA)	Virgin and Child
		Foppa	
		MARIO CRESPI	Antechamber in the ducal palace
		Guardi	
		SENATORE TRECCANI	Preaching of Saint John
		Tiepolo	Bianco Maria Sforza
		Zenale	Piano lesson
		Longhi	
		ALFONSO OMBELLI	Holy Family in landscape
		Corteggio	
		SENATORE PORRO	Portrait of a man
		Ambrogio de Predia	
		COUNTRESS SORENZO	Ecce Homo
		Bramantino	Portrait of Clarice Pusteria
		Boltraffio	
		COUNT MARAZZI	Resurrection
		Cariani	
		GIULIA CRESPI MORBIO	Virgin and Child
		Bartolomeo Veneto	
		PRINCE BONCOMPAGNI	Annunciation
		Boccaccio Boccaccino	
		PRINCE COLONNA	Madonna
		Stefano da Zevio	Bishop Roverella and saint
		Cosima Tura	
		SENATORE ALBERTINI (LUIGI)	Virgin and Child
		Titian	Virgin and Child
		Boccaccino (Pseudo)	Virgin and Child



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BARON BAGATTI VALSERCCHI
Giovanni Bellini Saint Giustina
MUSEO DEL CASTELLO SFORZESCO
Antonello da Messina Portrait of a poet
Lotto Portrait of a youth
Bevilacqua Madonna
Tintoretto Portrait of Venetian magistrate
Daniele Crespi Adoration

Pordenone Portrait of a man
Morazzone Saint Francis in ecstasy
MUSEO POLDO POZZOLI
Guardi Lagoon
Pollaiuolo Profile of a girl
Cima Predella. Bacchus and Ariadne
Cesare da Sesto Virgin and Child
Montagna Saint Jerome

Montagna Saint Paul
Solario Repose on Flight to Egypt
Botticelli Virgin and Child
Bernardino Luini Embroidery
Albertinelli Marriage of Saint Catherine
Mantegna Triptych. Virgin and Child
Virgin and Child

VENICE

MUSEO CORRER
Giovanni Bellini Virgin and Child
Carpaccio Two Courtesans
Ansuino da Forlì Portrait of a man
Filippo Mazzoli Portrait of a man
Gianbono (School) Two episodes in life of Saint Mammas
Jacobello da Fiore Virgin and Child
GALLERIA QUIRINI STAMPALIA
Palma Vecchio Portrait of a man
Tiepolo Portrait of Venetian magistrate
Aless. Longhi Portrait of Venetian magistrate
Caterino e Donato Coronation of the Virgin
CHURCH OF SAINTS GERVASIO AND PROTASO
Gianbono Saint Grisogono
DALZOTTO
Tiepolo Sketch. Church of the Scalzi
CHURCH OF SAINT BARNABA
Paolo Veronese Virgin, Child and Saint John

BERGAMO

COUNT SOTTOCASA
Salvado Portrait of a gentleman
GINOULIACH
Fra Galgario Portrait of a youth
COUNT MORONI
G. B. Moroni Portrait of a cavalier in black
G. B. Moroni Portrait of a cavalier in pink
COUNT MARENZI
Fra Galgario Portrait of a gentleman
CHURCH OF SAINT ALESSANDRO DELLA CROCE
Costa Christ with Cross in landscape

GALLERIA CARRARA
Montegna Virgin and Child
Foppa Three crucifixes
G. B. Moroni Portrait of Bernardo Spini
Lorenzo Lotto Martyrdom of Saint Stephen
Lorenzo Lotto Portrait of a woman
Cosima Tura Portrait of a woman
Dello Fiorentino The Martyrdom of Saint Lucy
Dello Fiorentino The Martyrdom of Saint Lucy Apollonius
Raphael (?) Francesco Mario della Rovere
GALLERIA CARRARA, COLLECTION MORELLI
Pesellino Episode from novel of Griselda
Giovanni Bellini Virgin and Child
Marco Basaiti Portrait of a man
Pietro Longhi Portrait of a young woman
Moretto The Samaritan women at the well
Pisanello Portrait of Lionel D'Este

PAVIA

CIVIC GALLERY
Antonella Portrait of a man

BRESCIA

CONGREGA APOSTOLICA
Romanino Madonna

(Continued on page 25)

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Boston Acquires Early Spanish Painting

BOSTON.—A panel from the early XVth century, representing the Madonna and Child, has been added to the collection of Spanish art at the Museum of Fine Arts, Boston. The richness of detail and its skillful, jewel-like execution suggest that the newly acquired painting may have been produced under generous patronage. The Madonna and Child are painted in garments of rich materials.

The work is preserved in its original Gothic frame with two upright stiles divided into rectangular panels enclosing paintings of angels, four of which carry musical instruments. In small medallions at the top are other portrait heads, one with a crown. The small portrait of the donor is seen in the lower right. While the intricate detail attracts attention, one is first conscious in looking at the painting of the grandeur of the figure and of her regal beauty. Both the Flemish and the Italian influences appear in the panel.

PAINTINGS IN ITALIAN SHOW

(Continued from page 24)

MUSEO CIVICO	Raphael	Angel (Fragment of the Coronation of Saint Nicholas)
Raphael		Christ Blessing
TURIN		
GUALINO	Cimabue (?)	Virgin and Child
Montagna		Christ Blessing
Paolo Veronese		Venus and Adonis
UDINE		
MUSEO CIVICO	Tiepolo	Council in the Arena
Carpaccio		Sanguis di Cristo
PADUA		
MUSEO CIVICO	Torbidello	Portrait
GENOA		
PALAZZO BIANCO	Magnasco	Fete Champetre
FERRARA		
GALLERIA CIVICA	Cosima Tura	Tondo. Saint Maurelius
Cosima Tura		Tondo. Saint Maurelius
VERONA		
MUSEO CIVICO	F. Morone	Saint Francis receiving the stigma
Stefano da Zevio		Madonna
Pisanello		Virgin with the quail
Jacopo Bellini		Saint Jerome in the desert
Liberal de Verona		Madonna del Cardellino
Gianbono (attrib.)		S. Mammias enthroned with a lion
VICENZA		
MUSEO CIVICO	Domenico Morone	Three predella
Carpioni		Soap Bubbles
Montagna		Virgin adoring, and two Saints
TERNI		
GALLERIA CIVICA	Benozzo Gozzoli	Marriage of Saint Catherine
FLORENCE		
CHURCH PONTASSIEVE	Fra Angelico	Virgin and child
PISA		
MUSEO CIVICO	Gentile da Fabriano	Virgin and child
Simone Martini		Dead Christ and Saints
Simone Martini		Bishop Nicholas and Magdalen
Simone Martini		Saint Agnes and Saint Ambrogio
Benozzo Gozzoli		Virgin, child and two monks
PRATO		
MUSEO	Bernardo Daddi	Predella
RIMINO		
GALLERIA COMUNALE	Giovanni Bellini	Pieta
SAINT ARCADELO DI ROMAGNA		
MUNICIPIO	Jacobello di Bonomo	Polyptych
TRIESTE		
MUSEO CIVICO	Tiepolo	Amphitrite
NAPLES		
DUKE PRATO D'ALBANETA	Cavallino	Holy Martyr
SIENA		
PALAZZO PUBBLICO	Neroccio	Two scenes from life of Saint Bernadino
OPERA DEL DUOMO	P. Lorenzetti	Triptych. Birth of the Virgin
MODERN PICTURES		
ROME		
SIGNORA MARGHERITA SARFATTI	Daniele Ranzoni	Portrait of a child
MILAN		
COMM. CARLO VIMERCATI	D. Induno	The visit of the foster-mother
COMM. EUGENIO BALZAN	F. Falizzi	The sick donkey
BANCA COMMERCIALE ITALIANA	Gaetano Proviati	Adoration of the Magi
SIGNORA ANNA MARIA TURRI GALLINA	Daniele Ranzoni	Portrait of Signora Duveni
SENATORE TRECCANI	P. P. Michetti	Pastoral
COMM. GUIDO ROSSI	Silvestro Lega	Lover's Walk



SPANISH PAINTING, XVTH CENTURY
Recently purchased by the Museum of Fine Arts, Boston

COMM. ALDO ANNONI	Giuseppe De Nittis	Buckingham Palace
RAG. GENARO BENZONI	G. Carnevali, called Il Piccio	Sleeping Love
Gaetano Proviati		The Virgin's House
ANGELO RIZZOLI	Giovanni Migliaro	Piazza del Duomo in Milan
SIGNORA CORINNA CROSSI	Giovanni Segantini	Spring on the Alps
COMM. PAOLO CERLI	Guglielmo Ciardi	Linen in the sun
RAG. ALDO PEREGRINI	Alberto Pasini	Kiosk on the Bosphorus
COMUNE DI MILANO	Giovanni Segantini	The two mothers
Rose Bianchi		View of the Lagoon
TORINO		
MUSEO CIVICO	T. Cramona	Ivy
AVV. R. GUALINO	Giovanni Pattori	Sleep
FIRENZE		
MUNICIPIO	T. Signorini	View of Leith
G. Pattori		On the sea shore
CONTESSA NICOLETTA DELLA GHERARDESCA	Silvestro Lega	Portrait of a child
VENETIA		
MUNICIPIO	Michelangelo Grigoletti	Portrait of Signore Sartorelli
Pietro Praggiacomo		The Piazza of St. Mark in the rain
Angelo Morbelli		Nativity

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F. P. Nichetti
Tranquillo Cremona
ING. GIUSEPPE CRESPI
Antonio Fonabesi
Federico Faruffini
Procession in Abruzzo
The melody
The imminent Bufera
Nymph bathing

SIGNORA BEZZI
Bartolomeo Bazzi
House in Verona on the Adige
SIGNORA CORINNA CROSSI
Giacomo Favretto
On the Balcony of the Palazzo Ducale
BOLOGNA
COMM. ATTORE MODIANO
G. Caravali
Portrait of a man
(Continued on page 26)

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COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES
**COLLARD-DAVINROY
 FRENCH FURNITURE**
 Exhibition, January 25
 Sale, January 30, 31, February 1

XVIIIth century French furniture, painted paper wainscots, screens and other art objects will go on exhibition at the American Art Association Anderson Galleries, Inc., on January 25, to be sold January 30 and 31, and February 1, in the afternoons. The furniture comprises groups from the Regence, Louis XVI, Directoire, Restoration, and other periods of the XVIIIth and early XIXth centuries. The collection, which is from the estate of the late Mme. Alix Collard-Davinroy of St. Dizier, Haute-Marne, is sold by order of M. Andre Bourlier-Collard of Paris.

There are many fine small commodes, an unusually wide variety of chairs, tables and small pieces, such as ornaments, mirrors and clocks, and an unusual collection of child's furniture, together with a group of XVIIIth century portraits.

Among the most charming of the Provencal specimens are a pair of Louis XVI armchairs, covered in contemporary toile de Juoy, while six small fruitwood chairs of the same epoch have delightfully carved splats. The Directoire pieces are numerous, including a pair of fruitwood bergeres, upholstered in contemporary rose silk, a pair of white cherrywood armchairs in blue and gray moire of the period, an unusual poudreuse, covered in contemporary sea-green leather, a rare child's bergere of golden white cherrywood, covered in antique red damask and a pair of attractive armchairs in light colored fruitwood, with flaring supports ending in claw feet. An ingeniously devised gaming table is also a feature of this group.

Regence pieces number a pair of charming chauffeuse side chairs, a pair of armchairs and a console table of especially fine design. Louis XV and Louis XVI pieces are also numerous. Among the most interesting pieces in the former category are a fruitwood buffet, a pair of small cabriolet armchairs and a poudreuse, of the "a caisson" type, curved on all sides. Of the Louis XVI furniture, a pair of shield-back side chairs, an unusual high-back bergere, a lemonwood cake table, a pair of carved corner consoles and a four-fold screen with personages against a Parisian background command particular attention.

Among the pieces evidently not intended for adult use are small armchairs, rare models of the Louis XVI and Directoire periods; a pair of very small Provencal chairs; numerous examples of the gueridon of the Directoire period, small etageres, little writing tables, and book tables. Standing 29 inches high is a charming small

PAINTINGS IN ITALIAN SHOW

(Continued from page 25)

MILAN

COMUNE
 Mose Bianchi View of Chioggia
 Lorenzo Delleani Mountain lake
 SIG. MARIO BASINI
 Emilio Gola The Fleet of the Suburb
 of Milan

ROME

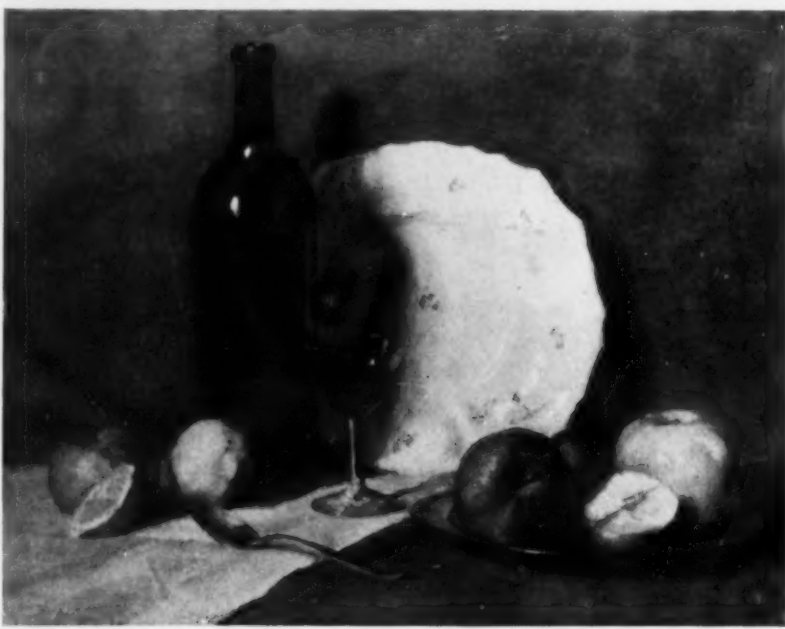
THE KING OF ITALY
 Biblioteca Reale di Drawing for the Leonar-
 Torino do self portrait
 Cesare da Sesto Head of a child
 Leonardo Head of a woman
 Book of maps

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"THE WHITE PLATE" By NELSON C. WHITE
 Included in the artist's exhibition at the Milch Galleries January 20th to February 1st.

gueridon work table of the Directoire period with turned support on tripod platform base.

Among the paintings are two portraits by Henri Blot of Nantes (French XVIII century), of the Marquis and the Marquise d'Aux, and a portrait of a young girl with a squirrel in Louis XV costume.

Among the mirrors is a most attractive trumeau of the Consulate, the painting of which portrays a young couple in a very high-wheeled carriage.

FEBRUARY SALES

Scheduled sales for February at the American Art Association Anderson Galleries, Inc., include a three-session sale of jades, crystal, porcelains, bronzes, and other Chinese art, the collection of Lee Van Ching, February 7th, afternoon and evening, and February 8th, afternoon; a large collection, the feature of which will be property from the Charles A. Gould estate, consisting of fine French and English furniture, tapestries, rugs, jades and other art objects, from "Greyrock," Portchester, with additions from other sources. This will be a sale of several sessions.

There will also be a painting sale in February, on which further information is not yet available.

On February 6th will be sold the hooked rug collection of Mrs. E. O. Schernikow.

AUCTION SALES REPORTS

HIGGINSON ET AL OIL PAINTINGS

American Art Association - Anderson Galleries, Inc.—Oil paintings by American and European artists, the property of the estate of the late Francis L. Higginson, and a collection formed by the L. S. Donaldson Company of Minneapolis, with additions, were sold on January 8th. The total for the sale was \$39,735. Important items and their purchasers follow:

49—Couture, Thomas. "Young Girl Holding Poppies and Wheat," canvas, 25½ inches high by 21½ wide; Chester Dale\$1,500

51—Fuller, George. "Portrait of a Young Woman," canvas, 21½ inches high by 18 wide; Chester Dale\$850

58—Ricci, Arturo. "Blind Man's Buff," canvas, 27 inches wide by 36½ long; J. Farson\$525

63—Bonheur, Marie Rosa. "The Harvest," canvas, 23½ inches high by 46 long; McClure Halley\$1,000

72—Fuller, George. "Portrait of a Girl in Gray Cape," canvas, 24 inches high by 20 wide; A. Rudert, agent\$650

74—Inness, George. "Sunlight in the Woods," canvas, 20 inches high by 30 long; U. S. Printing and Lithograph Company\$1,200

78—Knight Daniel Ridgway. "Waiting," canvas, 32 inches high by 25½ wide; Schulteis Galleries\$1,250

79—Schreyer, Adolph. "Pursued by Wolves," canvas, 26 inches high by 36 long; A. Rudert, agent\$2,000

80—Reynolds, Sir Joshua. "Admiral Viscount Keppel," canvas, 30 inches high by 25 wide; W. Greve\$700

81—Stuart, Gilbert. "Robert Holden," canvas, 30½ inches high by 25 wide; R. V. Stevens\$550

90—Huntington, Daniel. "George Washington," canvas, 36 inches high by 29½ wide; O. B. Cintas\$600

94—Knight, Daniel Ridgway. "Village Courtship," canvas, 32 inches high by 26 wide; John Levy Galleries\$750

95—Romney, George. "Mr. and Mrs. Robert Raikes," canvas, 50 inches high by 40 wide; J. S. Phipps\$2,900

96—Bouguereau, William Adolphe. "The Model," canvas, 39½ inches high by 32 wide; William Greve\$1,400

97—Murphy, John Francis. "The Hill," canvas, 27 inches high by 41 long; L. C. Walker\$500

98—Rosseau, J. "Pointer and Setter," canvas 31 inches high by 44 long; S. M. Holmes\$900

100—Knight, Daniel Ridgway. "The Love Letter," canvas 46 inches high by 35 wide; M. Samuels\$1,300

SOLTON ENGEL KIPLING FIRST EDITIONS

American Art Association - Anderson Galleries, Inc.—A collection of first edition of the works of Rudyard Kipling, the property of Solton Engel of New York City, was sold on January 9th. The grand total for the sale was \$6,139.00. No prices over \$500 were realized.

ASHFORTH LIBRARY

American Art Association - Anderson Galleries, Inc.—A portion of the library of Albert B. Ashforth, Jr., of New York City, was sold on January 7th. The total for the sale was \$12,051.50. Important items and their purchasers follow:

13—Boswell, James. *The Life of Samuel Johnson, LL.D.* Portrait by J. Heath after Reynolds; facsimiles. London, 1791. 2 vols. contemporary calf, first edition; Charles Sessler\$525

46—Dickens, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.* Illustrations in color and black and white by Leech. London, 1843. Original brown cloth, first issue of the first edition. Laid in is an autograph note signed by Dickens, Office of All the Year Round, Oct. 23, 1861; apparently to his bookseller; L. A. Hird\$600

157—(Sterne, Laurence). *A Sentimental Journey through France and Italy.* By Mr. Yorick. London, 1768. 2 vols. contemporary calf, first edition; E. N. Hickman\$750

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January 15, 16, 17, 18—Furniture and art objects, Tillingham-Josephine et al.
 January 22—Mrs. Rita Michaelson collection of Currier and Ives prints.
 January 24, 25—Ton Ying collection of Chinese porcelains, etc.

BROADWAY ART GALLERIES
 1692 Broadway

January 16, 17, 18—Furnishings and works of art belonging to Charles W. Weedes. Mrs. Naomi Green and the collection of ceramics and works of art of Mr. Arthur Rose.

FIFTH AVENUE AUCTION ROOMS
 341 Fourth Avenue

January 22, 23, 24, 25—Paintings, furnishings and bric-a-brac.

PLAZA ART GALLERIES, INC.
 9-13 East 59th Street

January 16, 17, 18—Oil paintings and water colors from the estate of the late Mary Peoli Maginn of Havana, Cuba, and other consignors; also musical instruments by order of Joshua Nicholson.
 January 24, 25—Italian furniture, textiles, tapestries and pictures by order of B. Neri of Florence, Italy.

RAINS GALLERIES
 3 East 53rd Street

January 23, 24, 25—Contents of the Paris residence of the late Mrs. George A. Kessler, including antique furniture, tapestries and rugs, paintings, engravings and objects d'art.

SILCO GALLERIES
 40 East 45th Street

January 17, 18—Books from the libraries of the late Mrs. William F. Sheehan, Colonel Louis F. Praeger and Mrs. Viola Henderson.

January 24, 25—The Harold Bailey collection of early American furniture.

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DETROIT

The annual exhibition of the work of Michigan artists opened recently at the Detroit Institute of Arts. About three hundred oils, water colors, prints and sculptures are included. The prizes awarded were as follows:

The \$500 purchase prize, offered by the J. L. Hudson Company this year for the first time, went to Zoltan Sepeschy for a view of Woodward and Jefferson. The Scarab Gold Medal was awarded George Rich for "Intro-spection"; the Mrs. Herbert C. Monroe award for the best figure painting, went to Martin H. Linstead for "The Green Dress"; the etching purchase prize given by Hal Smith and Frank W. Blair, to George C. Harper for "Mist and Rain," one of a group of three; the student sculpture prize, to Nathan Katz for a self portrait; the prize for the best study of down town Detroit, to David H. Blower for a water color; the Detroit Museum of Art Founder's Prize, to Victor Vaughn Slocum for his head of Guy Colt; the water color prize subscribed by Neville C. Walker in honor of his wife, the late Mrs. Neville Walker, was divided between two contestants, Walt Speck and H. Dean Lang.

Other contributing artists were Jean Paul Slusser, Vetold Pasternacki, Tunis Ponsen, Delbos, Colin J. Cruikshank, Lisolotte Moser, William Suhr, John Pappas, Avedis Khantizalan, Marion Lovd, Ernest Harrison Barnes, Orlo M. Gill, Robert Herzberg, George Styles, John Morse, John Wicker, Allison Oglesby, Isadore Ressler, Hanny Van der Velde, Lillian Garretson, Roy Gamble, Beatrice Munro, Kenneth Newell Avery.

The work of advertising artist members of the Scarab Club, placed on view at the Club on January 7th, includes entries in almost every medium. On January 19th this show will be succeeded by one of photographs of beautiful hands, to remain until February.

The Society of Arts and Crafts is now holding an exhibition of sculpture, together with drawings and paintings by Archipenko.

Michigan artists who meet with rebuffs at the hands of the jury which passes on the paintings for the regular Michigan show will hold an exhibit on the lobby floor of the Hotel Tuller from February 28th, to March 30th.

Members of the Independent Society may exhibit two paintings provided that they do not exceed fifty inches in width or height including frames. Sculptors may enter four examples of their work and members working in more than one medium may reserve extra space by paying more than one membership.

Officers of the society this year are Samuel Halpert, president; Jay Boor-sma, vice president; and Walt Speck, secretary and treasurer. The Society was organized last winter by Philip Sawyer.

BOSTON

A Rhages bowl of the classic period of Persian pottery in the second half of the XIIth and the XIIIth century has just come to the Museum of Fine Arts, Boston. Made some six hundred years ago, this rare bowl dates from the most distinguished period in the whole range of Persian ceramics. And of the period, the pieces made at Rhages were the most delicate and refined in decoration.

The beauty of the bowl, so recently acquired for Boston, is due primarily to color and decoration, the particular fields of the Persian potter. The design is pictorial, representing the Sultan and Sultana or some lesser nobility seated in a sunny garden surrounded by six attendants. There is a strong suggestion of Chinese influence in the treatment of the figures, which recalls several well known tiles of slightly later date from Veramin, also in the Museum collection.

A cufic inscription of elongated conventionalized letters surrounds the inner rim of the bowl, which is bound with cobalt blue. The exterior is ornamented with bands of geometric and conventionalized natural forms.

The bowl is of thin, fragile ware of granular quality. The intense blues, greens, and reddish browns enriched with gold suggests an enamel and this quality is further enhanced by the lustre bloom which was a contribution of the Persian potter to ceramics.

OAKLAND

An exhibition of authentic old masters of the Italian school opened the Oakland Art Gallery January 2nd. The Gallery has been closed for renovation and redecoration during the past several weeks.

Another event of the reopening was the establishment of a permanent "no-jury" room, where work will be exhibited in the order of its receipt regardless of its merit. Pictures for this room may be signed or submitted anonymously. They may be sent in at any time and there are no restrictions other than that the work must be suitably framed and must not be offensive to public decency. Work in the "no-jury" room will be changed monthly or bi-monthly as is found expedient.

Visitors to the "no-jury" room will be asked to vote on the excellence of the work, the votes being graded according to the status of the voter, that is, as to whether he is an artist or a layman. The results of this voting will be recorded and used as a basis for the invitation of a certain proportion of artists submitting to the "no-jury" to send work jury free to the annual exhibition of the Oakland Art Gallery next spring.

According to Florence Weiben Lehre, writing in the Oakland Tribune, "The new no-jury room may accentuate the policy that has been followed by William H. Clapp, director of the Oakland Art Gallery. . . . Clapp's idea is to protect the conservative in art, to provide a testing ground for the work of our 'fashionable' artists, and to supply exhibition space for the wildest experimentalists. . . . It should, by its encouragement of comparative study, educate the public and, perhaps, the artist."

The no-jury room and the exhibition of "old masters" will form an interesting contrast in keeping with the intent of the directors of the Oakland Art Gallery. The old master exhibition is made available through the co-operation of Dr. William S. Porter and Rev. Lorenzo Capitani of Rome.

CHICAGO

Among the modern French paintings recently acquired through the Winterbotham Fund for the Art Institute is a work by Jean Lurcat. The title is "Delphi" and the scene shows the ruins of an ancient temple. It is a study of planes, of angles, and fragments of broken walls—a wholly abstract composition.

"The Epicure," is the title of the painting by Edouard Goerg which has also been acquired through the Winterbotham Fund. A man in evening dress is seated at a table. A waiter stands behind him at the left. At the right, the artist has introduced a chef. The figures are distorted. Cubistic planes form part of the composition. Fruit, dishes, bottles, pots, pans and tableware are so intermingled that one studies long to identify one from another. The whole is endowed with a wealth of pleasing color.

A brilliantly colorful painting is the long, panel-like picture of "The Summer Garden," by Andre Dunoyer de Segonzac, also acquired through the Winterbotham Fund. Here the artist's love of the luscious colors of nature is well exemplified.

In the foreground is a table of the cabaret type, on which is seen a woman's hat with a broad ribbon of green, a red silk parasol and a basket of flowers. Semi-tropical foliage is seen in the low background, and at the right steps lead to a landing on which we glimpse a balustrade.

In the first exhibition of etchings by members of the Palette and Chisel Club held recently at the Club the Charles H. Worcester prizes were awarded as follows:

First prize to "Medinah Athletic Club," by Frank Raymond; second prize to "Tribune Tower," by Werner B. Schmidt; third prize to "Old Covered Bridge," by Karl C. Brandner; fourth prize to "Belmont Harbor," by Fred T. Larson; fifth prize to "Joe," by Oscar B. Erickson; and sixth prize to "Grinder," by Sam Byer. The exhibition closed on January 15th.

The next Chicago artists' exhibition will open on January 30th at the Art Institute. The jury of selection for painting will be made up of Boris Anisfeld, Harry L. Engle, Rudolph F. Ingerle, John A. Spelman and John Sharpley. The Jury for sculpture consists of Sylvia Shaw Judson, Albin Polasek and Emil R. Zettler.



"FAIRMOUNT PARK"

By ANGELO PINTO

Included in an exhibition of the artist's work now current at the Kleeman-Thorman Galleries, Ltd.

MINNEAPOLIS

The current exhibition of paintings by Frederic M. Grant at the Minneapolis Institute of Arts is of oriental subjects. Scenes such as a festival in Bali, ox carts in the streets of Singapore, a harvest in Ceylon, are depicted in brilliant color. A number of the artist's small water color sketches are also shown and these are interesting especially as showing his method of work.

Now on view in the alcoves of Gallery C-10 at the Institute are a group of twenty-eight drawings by Alfeo Faggi, American sculptor.

On January 12th the exhibition of ship models and ship prints organized by the Friends of the Institute was removed to make way for the Friends' second exhibition of the season, a display of old laces and fans.

PASADENA

December exhibitions at the Pasadena Art Institute included a roomful of paintings by Otto H. Schneider of San Diego. His subjects ranged from a French village seen in diffused light to the mountains and beaches of Southern California. A number of small pictures were included.

The Water Color Society's exhibition included pictures by most of the artists who work in this medium in Southern California. In another gallery were etchings and water colors by Henri De Kruif. Among the most interesting of his prints shown here were "San Diego Mission," and "Soto Mansion, Old Town, San Diego."

Among the paintings by M. De Neale Morgan, also shown at the Pasadena Art Institute, were views of the Monterey Peninsula.

Theodore Morgan of Washington, D. C., also exhibited at the Institute in

December, showing mainly scenes in New England villages. The exhibition of work of members of the Pasadena Society of Artists included an interesting pen and water color drawing by Harold Gaze and a carved plaque, "Child and Dog," by Catherine Beecher Stetson. In the central hall was a group of Eli Harvey's animals in bronze.

The Grace Nicholson Galleries in Pasadena opened their exhibition season with a showing of handwrought silver by the Scandinavian silver-smith, Georg Jensen, with an exhibition of contemporary Japanese color prints by the leading artists of Japan—a group of works which Miss Nicholson secured during her recent visit to the orient; a showing of Kagan and Mongolian semi-antique rugs and a group of framed Chinese paintings.

At the Kleivits Gallery a "farewell exhibition" of paintings by Louis Hovey Sharp included Southern Californian scenes, views of the Grand Canyon and Monterey Peninsula. Sharp leaves in the spring for the Austrian Tyrol.

GRAND RAPIDS

The exhibition of American paintings, circulated by the Milch and Macbeth Galleries of New York City opened with a private view on the afternoon of January 8th at the Grand Rapids Museum. There are two collections of etchings in the Print Room; those of Mr. C. A. Seward of Wichita, Kansas and the others by Samuel Chamberlain. The walls of the sculpture court are hung with fine antique oriental rugs, two from the collection of Mrs. I. Preston Rice and the remainder loaned by Mr. M. A. Baloyan. There is also a collection of small bronze sculptures, replicas of the antique, loaned by Mr. Edwin Pearson of New York City.

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LOS ANGELES

Announcement of purchase prizes awarded prints in the recent annual exhibition of the "Los Angeles Print Group" at the Los Angeles Public Library has been made. In each case the selection was made by the donor of the prize. Mrs. Henry E. Everett of Pasadena gave prizes to "A Horse," an etching by Gladys Brown and "Mexicali," an etching by Millard Sheets. The firm of Cannell & Chaffin, art dealers, chose "Pico Street Farm," an etching by Arthur Millier. Erwin H. Furman of "The Print Rooms" gave prizes to "The Monkey," by Dorothea Cooke and "Big Sur Coast," by Arthur Millier, both prints being drypoints. Dalzell Hatfield of the galleries of that name awarded a prize to an etching by Dorothea Cooke.

Until January 5th, Elizabeth Nelvi Craig showed a group of her characteristic paintings at the Stendahl Galleries.

The paintings and etchings of dogs by Edith Derry Wilson, seen at the Cannell and Chaffin Galleries recently, included portraits of animals belonging to proud owners both here and in the East.

The exhibition of the "Younger Painters" at the Los Angeles Museum is highly successful, even more so than last years. Among the outstanding inclusions are works by James Sexton, Ella Tyler Bond, William Herwig, Ruth Bennett, Irene Robinson, Charles Park, Don Totten, Albert Henry King, James Redmond, Albert Mow, Charles Morimoto, Paul Sample, Anders G. Aldrin and Ada Chalfant Robinson.

Recent showings at Ebell's Art Salon were paintings by Thomas L. Hunt, water colors and drawings by Edouard Vysekai, beach scenes by Barse Miller, water colors by Henri de Krulff, Anita Delano and Elizabeth Baskerville.

During December the Los Angeles Museum showed a group of drawings of French regional costumes belonging to the Metropolitan Museum of Art,

sent out by the American Federation of Arts. Also at the Museum were paintings by George and Martin Baer and the Twentieth Annual Exhibition of the California Art Club.

The International Bookplate Association announces the prize bookplate competition and Sixth Annual Exhibition to be held in the art gallery of the Los Angeles Public Library from April 27th to May 19th.

The work of any living artist may be entered by any one subject to the regulations of the art committee. The committee reserves the right to restrict the number of designs by any one artist to twenty-five prints.

Prizes will be awarded as follows: Orra E. Monnette, twenty-five dollar prize for the best etching.

Dr. Egerton Crispin, twenty-five dollar prize for the best woodblock print or wood engraving.

Max Wleczorek, ten dollar prize for the best copperplate engraving.

Mrs. Howard S. Waring, ten dollar prize for the best design in any medium not otherwise designated for a prize.

Honor certificates for the best bookplate done in any medium. Bookplates may be sent of any date, but only those made in 1929 and 1930 are eligible for a prize. The prints exhibited will be kept in Association collection.

Send the bookplates unmounted by letter postage before April 10th, 1930, to Mrs. Helen Wheeler Bassett, 629 N. Alexandria Avenue, Los Angeles, California.

BERKELEY

At the Berkeley Art Museum Mrs. C. S. Bovey is now exhibiting a group of East Indian shawls from Cashmir, Amritsar and other places in north India. Some oil paintings by Hamilton Wolfe are also on view at the Museum.

Gene Kloss recently held two exhibitions in Berkeley—one at the Casa de Manana, the other at the Hotel Durant galleries of the Berkeley League of Fine Arts. The Casa showing was chiefly of etchings, with about seven oils included. The League exhibition was entirely of oils.

SAN FRANCISCO

At the Courvoisier Gallery were recently shown some colored monotypes from porcelain by Dan Sayre Groesbeck. Among the inclusions were Korean scenes, a view of a Welsh Village, scenes of British village life and Russian themes. Some of the artist's etchings of oriental subjects were also exhibited.

In addition to a group of six pre-Gobelin tapestries, it has been announced that H. K. S. Williams has made other gifts to the Palace of the Legion of Honor. These will remain in his Paris residence until after his death. A trust fund of a million dollars also has been willed to the museum, the income from which is to be used to add to the Mildred Anna (Mrs.) Williams collection at the Palace.

By request the exhibition of Alpine landscape paintings by Albert Gos at the East West Gallery was held over through January 10th.

The main gallery at the Beaux Arts is hung with water colors by artist members, most of which were recently shown in Tucson. Especially interesting are a still life by Amy Dewing Fleming and landscapes by Florence Alston Swift and some bright depictions by Helen Frobes. Lucy Pierce

has successful scenes from Venice and figure groups; William Gaw a brilliantly colored still life and landscape; Phillips Lewis an outstanding group of monotypes; and Cuneo some warm and well designed landscapes.

Others who participate in the current exhibition are Otis Oldfield, Frank Van Sloun, Hope Gladding, Florence Ingalsbe Tufts, Gertrude Partington Albright, Lucien Labaudt and Robert Boardman Howard.

The loan exhibition of work by Diego Rivera, which occupies the small gallery, contains a large painting, three water colors and several sketches for decorations done by Rivera for Russian buildings. All are from the collection of Alfred Honigbaum, who has loaned them for exhibition at the Beaux Arts.

The League Shop of the Women's City Club sponsored an exhibition of prints by European and local artists in the Women's City Club Auditorium through December. The major part of the showing was of aquatint and line etchings by popularly known print makers of Czechoslovakia.

Max Svabinsky was represented by "The Grandmother." Other artists from Prague and nearby regions were Luigi Kasimir, F. Stretti-Zomponi, J. F. Simon, A. F. Alex, John C. Vondrous, Hans Figure and Hans Wolf.

The local etchers whose work was hung in the exhibit or shown in port-

folio included Blanding Sloan, Henrietta Shore, Joan Burke, Ludwig Reimer and Frederick Robbins. The collection was assembled by Mrs. M. Dubalen.

An exhibition of prints by the associates of Blanding Sloan continued through December 30th at the Workshop Gallery.

There were lithographs, aquatint and line etchings and block prints by Anne Anderson, Sam Lerner Smith, Quon Soo Hoo, Dai Song Chang, Frances Lowe, R. Bruce Inverarity, Borene Ayles, Katherine Wagner and Albert Spratt.

The Decorative Arts exhibition, sponsored by the San Francisco Society of Women Artists, to be held in the Woman's City Club auditorium in San Francisco, will take place in April, 1930.

Ceramics, frescoes, furniture, textiles, screens, metal and leather wares, sculpture, wall decorations, wood carvings—all by Californians—will be included. Inquiries should be addressed to Miss Rose Pauson, 2510 Jackson Street, San Francisco.

Etchings by Roi Partridge, Armin Hansen, Samuel Chamberlain and Ernest D. Roth were included in the recent showing of prints in the S. & G. Gump Gallery of graphic arts. This exhibition of prints was supplemented by a group of reproductions of old paintings.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by G. Ingersoll, to January 18th. Paintings by Glen C. Henshaw, January 18th to 31st.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings, water colors and etchings by John Dix to January 25th.

"An American Place," 509 Madison Ave.—Exhibition of fifty new water colors by John Marin, during January.

American Fine Arts Society, 215 West 57th St.—Thirty-ninth Annual Exhibition of the National Association of Women Painters and Sculptors, to January 19th.

Arden Gallery, 460 Park Ave.—Exhibition of drawings by Lily Cushing and woodcuts by Gertrude Hermes, January 20th to February 12th.

Art Center, 65 East 56th St.—Drawings and water colors by Lily Kettler de Frisching, to January 18th. Exhibition of drawings, water colors and small sculpture by the New Society of Artists, to January 26th. City Gardens Club of New York City Sky Gardens, January 25th to February 1st. Works by Joseph de Martini, Nathaniel Dirk, Bertram Goodman and Saul, to January 22nd. In the etching room, etchings by Gordon Grant, January 21st to February 1st. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

Babecek Galleries, 5 East 57th St.—Exhibition of paintings and drawings by Angele Watson, to January 18th. Water colors by Dodge McKnight, January 20th to February 1st.

Balzac Galleries, 102 East 57th St.—Exhibition of bronzes and drawings by Rodin, January 20th through February 8th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Exhibition of batiks by Brewster Board; and paintings by contemporary East Indian artists, to January 26th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Annual exhibition of the Brooklyn Society of Etchers, through January. Exhibition of contemporary Belgian painting, sculpture and graphic arts, opening January 23rd.

Brunner Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, through January.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting reprints and a group of views of old New York, through January.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Chambrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdriat, to February 15th.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

The Civic Club, 18 East 10th St.—Exhibition of drawings and wood engravings by Howard Simon, to January 22nd.

Daniel Gallery, 600 Madison Ave.—Paintings by Peter Blume, opening January 22nd.

De Hauke Galleries, 3 East 51st St.—Paintings by Jacques Mauny, to January 25th.

Delphic Studios, 9 East 57th St.—Boardman Robinson, a twenty year retrospective, to February 1st.

Demotte, Inc., 25 East 78th St.—Gothic sculptures, tapestries, ivories, enamels stained glass, furniture.

Downtown Gallery, 113 West 13th St.—Paintings of "Heads and Flowers" by A. Walkowitz, to January 20th. Recent paintings by Stuart Davis, January 25th through February 8th.

A. S. Drey, 650 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Exhibition of portraits (The Critics Hanged) by a group of American artists, to January 31st. Exhibition of Negro sculpture from the collections of John Graham and Frank Crowninshield, through January.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Mary E. Digman, to January 30th.

Ehrlich Galleries, 36 East 57th St.—Exhibition of landscapes in oil and pastel by Louis J. Borgo, to January 25th.

Ferragil Galleries, 37 East 57th St.—Exhibition of paintings by Robert Hallowell, water colors by Walter Biggs and etchings by George Wright, to January 18th. Exhibition of portrait sculpture, to January 31st.

The Fifteen Gallery, 37 West 57th St.—Water colors and pen drawings by S. Stella Henock, to January 18th. Paintings by Andrew T. Schwartz, January 20th through February 1st.

Fifty-sixth Street Galleries, 6 East 56th St.—Exhibitions of paintings and sculpture by Wayman Adams, sculpture by Roy Sheldon, Sava Botzaris and Ivan Mestrovic, through January 25th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Gaston Besson and Louis G. Ferstadt, to January 18th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—American paintings.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Retrospective exhibition of the work of George de Forest Brush, to January 18th. Landscape paintings by Edward W. Redfield, to January 31st. Paintings and drawings by Jerry Farnsworth, to January 25th. 31st Annual Exhibition of the American Society of Miniature Painters, January 21st to February 1st.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to January 18th. Exhibition of seven sculptors, January 18th to February 8th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of fine prints by old and modern masters, through January.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Franklin Bennett, to January 18th. Oils by Thomas Herbert Smith, to January 26th.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Etchings and dry points by Tittle, through January.

Keppel Galleries, 16 East 57th St.—Exhibition of water colors and contemporary drawings, through January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleenann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings by Angelo and Salvatore Pinto, through January.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoodler Galleries, 14 East 57th St.—Exhibition of etchings and lithographs by six modern masters, to February 1st. Recent water colors of Venice by Guilio de Blaas, to January 18th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by Segonzac, to January 30th. Paintings by Paul Bartlett, to January 30th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Carnegie Playhouse, 146 West 57th St.—Portraits and landscapes by F. Dayrell Korteuer, opening January 18th.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver, through January.

Macbeth Gallery, 15 East 57th St.—Wyoming and other landscapes by Ogden M. Pleissner, to January 20th. Landscapes by A. T. Hibbard, A. N. A., January 21st to February 3rd.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), English embroideries and prints by Winslow Homer, through February. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th. Exhibition of copies of Egyptian wall paintings from tombs and palaces of the XVIIIth and XIXth Dynasties and woodcut illustrations by Arthur Boyd Houghton, through February 9th. English woodcuts of the sixties, through January.

Milch Galleries, 108 West 57th St.—Exhibition of paintings by Stewart MacDermott, to January 18th. Paintings by Nelson C. White and West African water colors by Erick Berry, January 20th to February 1st.

Montross Gallery, 26 East 56th St.—Contemporary American art.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Paintings by Albertus E. Jones and by Saul, to January 27th.

Mural Gallery of Contemporary Art, 47 West 52nd St.—Exhibition of work in various media, including work by William Gropper, Bernard Gussow, Georg T. Hartman and Emanuele Romano, through January 25th.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of "Painting in Paris," January 18th through February 16th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of modern oils, water colors and pencil drawings, to January 25th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of paintings by Abel G. Warshawsky, to January 20th. Paintings by Medard Verburgh January 22nd to February 8th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Thomas H. Benton, to February 13th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibitions of pottery by Charles M. Harder and of contemporary American prints, January 22nd to February 8th.

Rehn Galleries, 693 Fifth Ave.—Paintings by Morris Kantor, to January 18th. Paintings by James Chapin, January 20th to February 8th.

Reinhardt Galleries, 730 Fifth Ave.—Drawings and water colors by modern French artists and a showing of English portraits, to January 25th. Exhibition of paintings by Picasso and Derain, 1900-1921, January 25th to February 21st.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of Tibetan banner paintings; and portraits and landscapes by Frank Horowitz, during January.

Rosenbach Galleries, 202 East 44th St.—Exhibition of panels in lacquer by Jean Dunand and two screens by Jean Pelence, to January 25th.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co. Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of contemporary water colors, to January 25th.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Marcel Gromaire, to February 1st.

Van Dlemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of XVIIIth century mantels and chimney pieces, mirrors, wall lights, oak and pine paneled rooms.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 704 Lexington Ave.—Exhibition of water colors, drawings and lithographs by Wanda Gag, through February 1st.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of paintings by Ward Lockwood, Herbert Morgan and Lucille Blanche, to January 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of "La Nature Morte" from Chardin to the abstract, illustrated by examples from the Chester Dale collection, to January 25th.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

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MUNICH LETTER

Antiquities in the Heilbronner Galleries
Christmas Exhibition of the Heinemann Galleries
Abstract Art at the Graphic Cabinet
Munich Exhibit of American Art for 1930
Art Books Recently Issued

By DR. HUBERT WILM

Among the Munich antiquarians whose galleries are rich in distinguished sculptures of the mediaeval and baroque periods is Louis Henri Heilbronner. At the present time one may see among the fine selections of sculptures in wood and stone that grace his exhibition rooms, four particularly notable pieces. A standing Madonna carved from limestone, is a French work of the Ile de France school, and dates from about 1370. This finely preserved figure is especially valuable because of its fine original polychromy. A large Northern French wood carved figure, also with coloring of the period, represents St. Katherine of Alexandria. The figure is carved in the round and dates from about 1500. A particular charm of this figure is the treatment of the lovely, streaming hair. A little figure of the "Mother of Christ, Sorrowing," done by a South German master, about 1500, is strikingly personal in conception and execution. The treatment of the draperies, done in sharply defined lines and angles, has a very modern touch and yet this noble

figure is a work which carries within itself the entire charm of the Gothic period. The fourth piece, the life size reliquary bust of a bishop, comes from the Flemish school of the end of the XVth century. It is a portrait in which the features are highly individualized. The robe is richly decorated with figural motives.

The Heinemann Gallery has arranged a large Christmas exhibition. Included in the showing are paintings, water colors and sculptures by young Munich artists. The purpose of the exhibition is to attain social and political goals by means of artistic works of high quality. Several Munich art critics acted in advisory capacities during the collection of this group show. The underlying motive of this experiment is the creation of a market for good works done by local artists.

The Graphic Cabinet of J. B. Neumann has opened an exhibition entitled "Various Trends in Abstract Painting." The showing embraces a careful assemblage of abstract art done by an international group of exponents. One finds works by Willi Baumeister, Georges Braque, Robert Delaunay, Max Ernst, Lyonel Feininger, Albert Gleizes, Juan Gris, Wassily Kandinsky, Paul Klee, Ferdinand Leger, August Make, Franz Marc, Ladislaus Moholy-Nagy and Pablo Picasso. The showing of Paul Klee, who a short time ago celebrated his fiftieth birthday, is one of the most comprehensive in the exhibit.

The Munich Kunstverein is planning a large exhibition of American art for next year. The Passion Play, which will be produced in Oberammergau in the summer of 1930, will bring large crowds of Americans to Munich. In

order to pay a particular compliment to this band of travellers it is proposed to exhibit a choice group of contemporary American art at this time. According to the original plans for the organization of this show, many art organizations were to be entrusted with the tasks of selection and arrangement. Recently, however, it has been deemed more fitting that a picked group of paintings should be secured from the best American museums and brought to Munich. This collection will soon be gathered together in the United States in order that it may be shown in Stockholm and Copenhagen early in 1930. Mr. George Eggers, Director of the Worcester Museum, will take a leading part in these arrangements. It is hoped that from Copenhagen the exhibition may be sent directly to Munich.

Many widely varying and valuable art publications made their appearance in Germany during the Christmas season. These works should also arouse great interest in America. The firms of Bruno Cassirer and Klinkhardt and Biermann have brought out a magnificent work on Corot, edited by Julius Meier-Graefe. Emil Waldman, the director of the Kunsthall of Bremen, has just had his large work on the Munich artist, Wilhelm Leibl, published by Bruno Cassirer of Berlin. The publishing firm of Dr. Fritz Wedekind and Company, of Stuttgart, recently announced the appearance of *Photo Auge*, of which Dr. Franz Roh and Jan Tschichold were the editors. The text of the book is in three languages—English, German and French. In this volume, with its seventy-six full page reproductions, there is now given for the first time a comprehensive survey of the latest developments in modern photography.

BALTIMORE

The Thirty-third Annual Exhibition of the Baltimore Water Color Club will open at the Baltimore Museum of Art on March 1st with a private view, and remain open through March 30th. Original works in water color, pastel, black and white and illustrations in any medium, which have never before been publicly exhibited in Baltimore, are eligible.

A prize of \$100, known as the Baltimore Water Color Club Prize, is offered this year by friends of water color painting. It will be awarded to the best group of paintings in the exhibition. The jury of award may withhold the prize if in their judgment no group is of sufficient merit.

Miss Sidney Buchanan Morison has offered a prize of \$50, to be called the Charlotte Ritchie Smith Memorial Prize, which shall be awarded to the best miniature shown, but in this case also the jury may withhold the prize if they find no sufficiently satisfying work.

Mr. Harry Stansbury Weyrich offers a prize of \$100 to be called the Joseph Lewis Weyrich Memorial Prize, to be given for the best picture in pure water color in the exhibition. This prize also may be withheld at the discretion of the jury.

The jury of award and selection is composed of three members: George Pearce Ennis, Henry C. Pitz and J. Scott Williams.

Further details and complete rules for exhibitors may be obtained from the corresponding secretary of the Club, Julia A. Streeter, 2022 Eutaw Place, Baltimore, Maryland.

LOUISVILLE

The exhibition of canvases by G. P. A. Healy at the J. B. Speed Museum was opened on January 5th with a lecture on the artist by Mme. Marie de Mare, granddaughter of the artist. Mme. de Mare has loaned five paintings to the exhibition, among them the sketch in oil of Benjamin Franklin at the Court of Louis XVI, which is the original of the large painting of the same subject destroyed during the Chicago fire. The other four paintings shown belonging to Mme. de Mare are "Mother and Child on the Lawn," "Child Holding Flowers," "Two Sisters," and a portrait of Healy's eldest daughter and son.

Another interesting group of portraits by Healy are those of the Ward family. Four of these are loaned by descendants and one, of Sally Ward, by the Louisville Free Public Library. The exhibition continues through January 30th.

Also from January 5th to 30th at the Museum are paintings by Elihu Vedder.

Among recent gifts to the Museum are a group of nine specimens of the delicate work of James Tassie, presented by Miss Carolyn Apperson Leech in memory of her mother, Mrs. Caroline Apperson Leech. Chancellor John L. Patterson of the University of Louisville has given a cabinet of English and German porcelains, with specimens from Chelsea, Staffordshire, Rockingham and Derby in England, from Meissen and Volkstet in Germany, and one or two pieces of Viennese origin. A group of Wedgwood cameo medallions, some Chelsea plates and several pieces of copper luster are also included.

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